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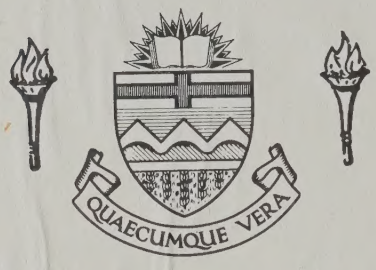

112

Second Edition.

INSTRUCTIONS

for the

ORGAN

BY

EDWARD TRAVIS.

Containing a description of the Instrument

AND ITS VARIOUS STOPS; WITH AN EXPLANATION OF THEIR DIFFERENT QUALITIES OF TONE, & DIRECTIONS

FOR THE PROPER METHOD OF USING THEM;

followed by numerous Progressive Exercises & Examples

FOR

Manuals & Pedal,

from the works of

J. ANDRÉ, Dr ARNE, A. W. BACH, J. S. BACH, BEETHOVEN, BÜHLER, HANDEL, HENKEL, HESSE, MAX KELLER, J. H. KNECHT.

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A large Organ contains three, and sometimes four rows of Keys, or Manuals; and also a set of Pedals for the feet.

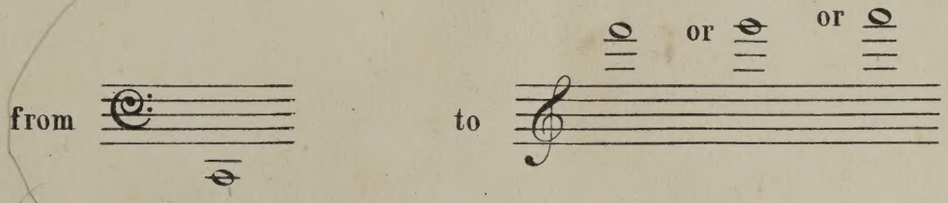
The lowest Manual is called the Choir Organ, and contains the softest and the most delicate Stops*.

The Second Manual is called the Great Organ, and contains the loudest, and most powerful Stops.

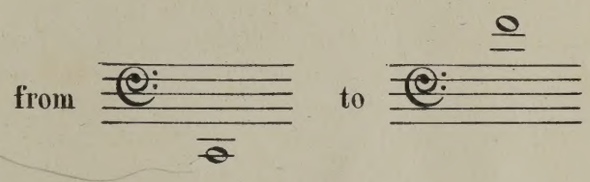
The third Manual is the Swell Organ, and, (as its name implies,) is capable of producing a perfect *Crescendo*, and *Diminuendo*.

The fourth Manual is the Solo Organ; this occurs only in very large Instruments. It contains Stops of a peculiar quality, intended for Solo passages, and to produce particular, and striking effects

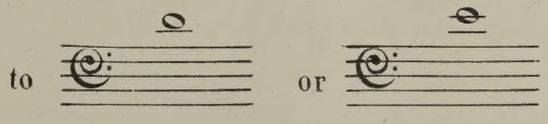
The compass of the Manuals is generally



The compass of the Pedals is generally two Octaves and a half,



and this is the scale adopted by J. S. Bach: sometimes, however, the Pedals only extend



The Manuals and Pedals can all be connected, or coupled together, in various ways, by means of Coupling Stops, or *Couplers*.

Small Organs contain only *one*, or *two* Manuals, and these are generally the Great Organ, and the Swell.

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* A *Stop*, signifies a *set of pipes*, each set being called by a particular name; as, the Flute stop, Oboe stop &c:

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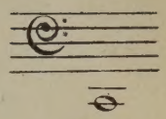
THE STOPS.

The Stops are usually described by the length of the Pipe which sounds when the lowest C  is held down. In the 8 feet stops this corresponds with the Pitch of the Pianoforte, or Concert Pitch.

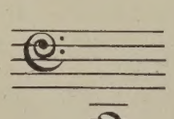
The 4 feet Stops sound an Octave above this; and those of 2 feet an Octave higher still.

The 16 feet Stops sound an Octave lower than the 8 feet; and those of 32 feet sound an Octave below the 16 feet.

The 32 feet Stops are generally used only in the Pedal Organ, seldom on the Manual, and that only in very large Organs. The other stops are met with both on the Manuals and the Pedals.

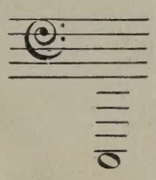
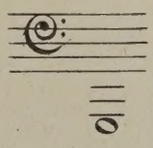
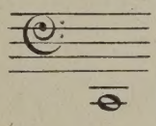
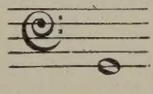
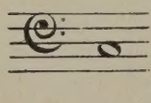
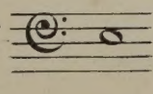
The above description applies to pipes which are *Open* at the top. When the pipes are *Stopped*, that is, closed, or covered at the top, the sound is different, being as deep, or low in Pitch, as that of an Open pipe of twice the length.

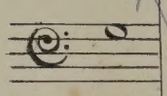
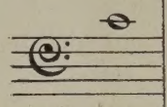
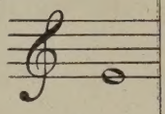
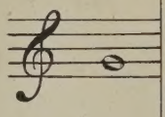
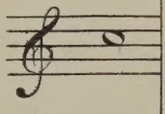
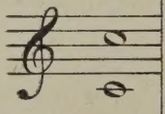
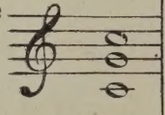
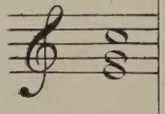
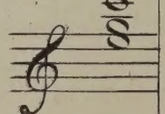
A Stopped pipe of 8 feet in length produces the 16 feet *tone;* that is, the same tone as an Open pipe of 16 feet. In speaking of Stopped pipes, therefore, they are described as giving the 8, 16, or 32 feet *tone*, according to whether the sound they produce is in unison with an Open pipe of 8, 16, or 32, feet. And thus, to avoid confusion, the word *tone,* or *sound,* or *pitch,* is added.

The 8 feet note  which is the same sound as the Pianoforte, or Concert Pitch, and is in unison with the lowest sound (the open fourth string) of the Violoncello, is called "Double C," usually written C C.

The 16 feet note, (which is an Octave below it,) is called "C C C":- and the 32 feet note, (which is another Octave below,) is called "C C C C"

The following Table indicates the sound produced by the various Stops, when the lowest C is held down.

	The names of the corresponding Stops on the Manual	The names of the corresponding Stops on the Pedal
on a 16 feet Stop, produces the sound 	Double Open Diapason. Bourdon. ~~Double Dulciana.~~ ~~Double Trumpet, and all other 16 feet Stops.~~	Open Diapason Stopped Diapason, or ~~Bourdon~~ Read this ~~Trombone, and all other 16 feet Stops.~~
On a 32 feet stop, the sound produced is (as previously stated,) an Octave below the sound of the 16 feet.	Sub-Bourdon	Double Stopped Diapason, or Sub-Bourdon, or Untersatz, or Contra Bourdon. Double Open Diapason Contra Posaune.
on a $10\frac{2}{3}$ feet Stop, produces the sound 		Great Quint.
on an 8 feet stop, produces the sound 	Open Diapason. Dulciana. Stopped Diapason. Trumpet, and all other 8 feet stops.	~~Principal.~~ ~~Bass Flute.~~ ~~Trumpet, and all other 8 feet stops.~~
on a $5\frac{1}{3}$ feet stop, produces the sound 	Quint, or Fifth.	Twelfth.
on a 4 feet stop, produces the sound 	Principal. Flute. ~~Clarion, and all other 4 feet stops.~~	~~Fifteenth~~ ~~Clarion~~
on a stop of $3\frac{1}{5}$ feet, produces the sound 	Tenth.	Tierce.

		The names of the corresponding Stops on the Manual
on a stop of $2\frac{2}{3}$ feet, produces the sound		~~Twelfth~~
on a 2 feet stop, produces the sound		Fifteenth ~~Piccolo~~ ~~Flageolet~~
on a stop of $1\frac{3}{5}$ feet, produces the sound		Tierce
on a stop of $1\frac{1}{3}$ feet, produces the sound		Larigot
on a 1 foot stop, produces the sound		Octave Fifteenth (or Twenty second)
on a stop of 2 and 1 feet, produces the sounds - - - - - - - - -		English Doublette.
on a stop of 3 ranks, consisting of the 15th 19th and 22nd produces the sounds		Furniture.
on a stop of 3 ranks, consisting of the 17th 19th and 22nd produces the sounds		Sesquialtera.
on a stop of 3 ranks, consisting of the 24th 26th and 29th produces the sounds		Mixture.

The term "Mixture" is often applied to Compound stops of 4 or 5 ranks of pipes, arranged in various combinations, according to the ideas of the Organ designer.

All the Stops of 32, 16, 8, 4, 2, and 1 feet, are called *Foundation* stops, because they produce a sound corresponding with the key pressed down; that is to say, they give the sound C, when the C key is played. Their sound is therefore the very *foundation* of the Organ tone; and without a good proportion of them, the tone would be confused and unsatisfactory.

The 8 feet Stops on the Manual, and the 16 feet on the Pedal, are termed the *Chief* Foundation Stops, as they give the predominant unison or "*ground-tone*" of their different departments.

Those of 4 feet on the Manual, and 8 feet on the Pedal, are called *Octave* stops; and those of 16 feet on the Manual, and 32 feet on the Pedal, are termed *Double* stops.

The Stops of $10\frac{2}{3}$, $5\frac{1}{3}$, $3\frac{1}{5}$, $2\frac{2}{3}$ $1\frac{1}{3}$, $1\frac{1}{2}$, feet, which do *not* give a sound corresponding with the key pressed down, are called *Mutation*, or *Filling-up* Stops. They give a general fullness and roundness to the tone, by *filling-up* the sounds of the various Octave Stops, and of the Compound and Double Stops; blending them all into one great mass of musical sound.

Those Stops which have *more than one* pipe to each key, are called *Compound*, or *Mixture* Stops, and sometimes contain four or five ranks of pipes. They impart clearness and distinctness to the bass, and great vivacity, with a bright, ringing quality, to the tone of the Full Organ.

THE NAMES OF THE STOPS.

SUB-BOURDON. . . . } A stopped pipe, of wood, on the Manual, producing the 32 feet tone. Only
MANUAL-UNTERSATZ } suited for Organs of large size, in which the effect is very grand.

DOUBLE OPEN DIAPASON. This is generally a Metal Stop, though sometimes of wood, to save expense. ~~On the Manual it is 16 feet, and on the Pedal 32 feet.~~

DOUBLE DULCIANA. An open Metal Stop, of 16 feet, in the Manual; of small scale,* and delicate tone. It is rather slow in speaking.

DOUBLE STOPPED DIAPASON. } This is a covered or stopped pipe, generally of wood, though
BOURDON. . . . . } sometimes of metal, and producing on the Manual the 16 feet tone, and on the Pedal (Sub-Bourdon, or Untersatz) the 32 feet tone.

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*In speaking of the *scale* of pipes, the size, or diameter, of them, is referred to: those of narrow measure, being called small scale, and those of wide measure, large scale.

OPEN DIAPASON. On the Manual a metal Stop of 8 feet, a few of the lowest notes being sometimes of wood: and on the Pedal 16 feet, of either wood or metal, wood being most usually met with. It is the most important of all the Foundation Stops, both on the Manual and Pedal, and its good or bad quality of tone exercises a great influence over the general effect of the Organ.

The pipes in the front of the Case, are usually some belonging to the Open Diapason.

Large Organs often have two, or more, Open Diapasons, on the Great Manual; the scale of each being slightly different, in order to produce a different quality of tone.

DULCIANA. An Open Manual Stop of 8 feet, generally of metal, though the lowest Octave is sometimes made of wood. The pipes are much smaller than those of the Open Diapason, and the tone is particularly soft and delicate. The Dulciana may be considered as a diminutive, or echo, to the Open Diapason.

HARMONIC FLUTE. An Open metal Stop of 8 or 4 feet tone, on the Manual. The pipes are of double the usual length, vix: 16 or 8 feet, and a hole is bored in them mid-way between the top and the foot of the pipe, and they are blown by a heavy wind. The tone produced is very fluty, and full, and gives much breadth and roundness to the general tone of the Organ.

VOIX CELESTES. A Stop of French invention, and formed by 2 Dulcianas, one of which is a little higher in pitch than the other, giving to the tone a wavy, undulating, character.

VOX ANGELICA. A similar Stop to the *Voix Celestes.*

UNDA MARIS. A German Stop, the name signifying, *wave of the sea.* A similar stop to the *Voix Celestes.*

STOPPED DIAPASON. A Stopped pipe in unison with the Open Diapason, sounding the 8 feet tone on the Manual, and the 16 feet tone on the Pedal. The pipes are sometimes of metal, but more frequently of wood. The tone is mellow, and fluty in quality, and it is the most important of the covered stops.

ROHR-FLÖTE. Literally *Reed-flute,* referring to a small tube, or chimney, resembling a reed, which is sometimes placed on the top of Metal Stopped Diapason pipes, and which imparts a little more strength and freedom to the tone, which is particularly smooth and liquid.

LIEBLICH GEDACT. The German name for the Stopped Diapason, of slender scale, and sweet intonation.

CLARIONET FLUTE. A Manual Stop of 8 or 4 feet tone, somewhat similar to the Stopped Diapason. The tone is very agreeable, and of a reedy quality.

CLARABELLA. An Open 8 feet Stop, on the Manual, sometimes used instead of the treble part of the Stopped Diapason. The pipes are wood, of a large scale, producing a thick and powerful fluty tone.

DOLCAN. An Open Manual Stop, of 8 feet, producing a light and agreeable tone.

VIOL DI GAMBA, GAMBA. A metal Stop on the Manual of 8 and 4 feet. The tone is strong, pungent, and cutting, (imitating the bite of a bow on a string); and as it is often of slow intonation, the Stopped Diapason is usually drawn with it.

In the Bell Gamba the intonation is quicker, and the tone is softer, and of an agreeable reedy quality.

KERAULOPHON. An Open metal Stop of 8 feet, on the Manual; of a pleasing, delicate, and reedy quality of tone, somewhat like the Gamba. It seldom extends lower than tenor C.*

HOHL-FLÖTE. *Hollow-toned flute.* An Open metal Stop of 8 feet, the tone of which somewhat resembles the Clarabella, but is more strong and full.

GEIGEN PRINCIPAL. *Violin Diapason.* A Manual Stop of 8 feet, the tone of which is pungent, and somewhat similar to that of the Gamba, but the pipes speak quicker, and have a fuller tone. It is not much known in England.

SALCIONAL, SALICET. A Manual Stop of 8, and sometimes of 16 feet, of small scale, producing a soft, reedy quality of tone.

QUINT, FIFTH. A Stop sounding the *Fifth*, as its name implies. When on the Pedal, it is sometimes called the Double Twelfth. It is only met with in large Organs. The pipes are $5\frac{1}{3}$ feet, on the Manual, and $10\frac{2}{3}$ feet tone on the Pedal.

PRINCIPAL, or OCTAVE. An Open Stop of 4 feet on the Manual, and 8 feet on the Pedal. It is generally of metal, and sounds an Octave above the Open Diapason.

FLUTE. A Stop of metal or wood, the tone of which is very similar to that of the Flute. On the Manual it sounds the 4 feet tone, and on the Pedal the 8 feet tone. The Modern Flute Stops have generally Open pipes, though Stopped pipes are often met with.

SPITZ-FLÖTE. *Pointed flute;* referring to the shape of the pipes, which are generally of 4 feet scale, and the tone soft and very agreeable.

GEMSHORN. An 8, 4, or 2 feet Stop, with a very light and clear tone.

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*Tenor C, is the C on the second space in the Bass.

NASON. A sweet toned stopped Flute pipe, of wood, 4 feet tone, on the Manual, only met with in old Organs. When combined with the Diapasons the effect is most charming.

TENOROON. This name is sometimes given to an Organ Stop, which does not go lower than Tenor C; but the Stop has no resemblance to the Tenoroon, that being the name of the old Tenor Hautboy.

WALD-FLÖTE. *Wood, or Forest Flute.* A 4 feet Manual Stop of Open pipes of a large scale, and a full, powerful tone. It may be considered an Octave Clarabella. In England this stop is always of wood, but in Germany it is either of wood or metal.

CLEAR-FLUTE. An Open wood Flute Stop of 4 feet, the tone of which is exceedingly clear, firm, and full.

OBOE-FLUTE. A Manual Stop of 4 feet, with wood pipes, of small scale. The tone is very delicate, and of reedy quality, but softer than that of the Viol di Gamba.

SUABE-FLUTE. A Manual Stop of 4 feet, the pipes of which are of wood. The tone is clear and liquid, and softer than the Wald-flöte.

CELESTINA. A Manual Stop of 4 feet, seldom met with. The pipes are wood, and open, of small scale, and are generally placed in the Swell. The tone is very soft and delicate.

TENTH. . . . . } An Open metal Stop of $3\frac{1}{5}$ feet on the Manual, and $6\frac{2}{5}$ feet on the Pedal.
DOUBLE TIERCE } It is a tenth above the Diapasons, or a Major third above the Principal.

TWELFTH. An Open metal Stop, of $2\frac{2}{3}$ feet on the Manual, and $5\frac{1}{3}$ feet on the Pedal. It is a Twelfth above the Diapasons, or a perfect Fifth above the Principal.

FIFTEENTH. . . } An Open metal Stop of 2 feet on the Manual, and 4 feet on the Pedal.
SUPER-OCTAVE } It sounds an Octave above the Principal, and consequently a Fifteenth, or Super-Octave, above the Diapasons.

PICCOLO. A Manual Stop of 2 feet, in unison with the Fifteenth. The pipes are of wood, and the tone is bright and clear.

FLAGEOLET. A Manual Stop of 2 feet, with open wood pipes. The tone is smaller than that of the Piccolo, and somewhat more penetrating.

TIERCE. . . . } An Open metal Stop, sounding a Major Third above the Fifteenth, or a Seventeenth
SEVENTEENTH } above the Diapasons.

LARIGOT. . . . . } A small metal Stop of $1\frac{1}{3}$ foot on the Manual, and $2\frac{2}{3}$ on the Pedal. It sounds
NINETEENTH. . . } a perfect fifth above the Fifteenth, and therefore a Nineteenth above the
OCTAVE TWELFTH } Diapasons.

OCTAVE FIFTEENTH } A small open metal Stop, of 1 foot on the Manual, and 2 feet on the
TWENTY-SECOND. } Pedal. The tone is sharp and bright, and is an Octave above the Fifteenth and three Octaves above the Diapasons. It is rarely met with as a separate Stop, being, like the Tierce, and Larigot, generally embodied in the Sesquialtera.

DOUBLETTE. In France this name is given to the Fifteenth; but in England it is sometimes applied to a two-rank Stop, sounding a Fifteenth and Twenty-second above the Diapasons.

COMPOUND STOPS.

SESQUIALTERA.* A Compound Stop of either 2, 3, 4, or 5 ranks of small open metal pipes, tuned in thirds, fifths, and octaves, to the Foundation Stops.

MIXTURE. A Compound Stop containing from 2 to 5 ranks of open metal pipes, generally of smaller dimensions, or higher in the scale, than those of the Sesquialtera.

FURNITURE. A Compound Stop consisting of from 2 to 5 sets of small open metal pipes. The number of ranks of the Compound Stops, as well as the intervals they sound above the Diapasons, varies according to circumstances. In some Organs the Furniture is nearly the same as the Sesquialtera; in others, it is above both the Sesquialtera and the Mixture.

CORNET. A Compound Stop of several ranks of pipes, seldom extending below middle C.

In speaking of the Compound Stops, the term "Mixture" is often applied alike to each of them.

REED STOPS.

DOUBLE TRUMPET. A 16 feet Stop, on the Manual, generally of metal throughout, though the tubes of the lowest octave are sometimes of wood. The tone is a little weaker than the Unison Trumpet.

DOUBLE BASSOON } A 16 feet Manual Stop, of smaller scale and softer tone than the Double
CONTRA FAGOTTO } Trumpet.

DOUBLE HAUTBOY } A 16 feet Manual Stop, of small scale.
DOUBLE OBOE. } A 16 feet Manual Stop, of small scale.

TRUMPET. An 8 feet Stop, both on the Manual and Pedal; with a clear, penetrating tone. The pipes are generally made of metal, though sometimes of wood.

HORN. An 8 feet Manual Stop; the pipes are metal, and of much larger scale than the Trumpet, producing a full, smooth tone.

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* The Sesquialtera, (from Sexta, a sixth,) was originally a stop of two ranks only, consisting of the 12th and 17th; sounding a major sixth.

CORNOPEAN. An 8 feet, Manual Stop, with metal pipes, nearly the same scale as the Horn, but voiced in a different manner. The tone is smoother, but not quite so powerful as the Horn, and more sonorous than the Trumpet.

TROMBONE } A Reed Stop of very full, and powerful tone; on the Manual 8 feet, and 16 or 32
POSAUNE } feet on the Pedal. The pipes on the Manual are metal; and generally of wood on the Pedal, and made of very large scale.

OPHICLEIDE } The most powerful of the 8 feet Manual Reed Stops, producing a majestic
TUBA MIRABILIS } effect, partly owing to its scale, but more especially to the great weight of
TUBA MAJOR } wind by which it speaks. It usually stands on a separate sound board, &c:

HAUTBOY. } An 8 feet Manual Stop, of metal, the tone of which is of a thin, penetrating, and
OBOE } somewhat wailing kind, in imitation of the Oboe. This imitation is preserved more correctly in the Stop called "Orchestral Oboe."

BASSOON } An 8 feet Stop on the Manual, and 16 feet on the Pedal, with a soft, and slightly
FAGOTTO } nasal tone. The pipes are either of metal or wood.

CLARIONET } An 8 feet Stop, the tone of which is very sweet, liquid, and beautiful, when
CREMONA } properly voiced. The word *Cromorne*, is derived from *Cormorne*, signifying a *soft-*
CROMORNE } *toned Horn*. *Krumm-Horn*, means, a *Crooked Horn*, or small Cornet of irregular
KRUMM-HORN } shape. These have been corrupted into *Cremona*, but the Stop is intended to imitate the tone of the Orchestral Clarionet.

CORNO DI BASSETTO. This name is often given to the Clarionet Stop, when it extends through the whole compass of the Manual.

CORNO-FLUTE. An 8 feet Manual Stop, with wooden tubes. The tone is of a soft agreeable quality.

VOX HUMANA. An 8 feet toned stop, generally extending throughout the whole compass of the Swell, or Choir Organ, and intended to imitate the human voice, though the resemblance is often a very faint one.

CLARION. A 4 feet Stop of Metal, on the Manual; and Pedal, with a sharp clear tone, imparting great brilliancy to the Full Organ.

OCTAVE HAUTBOY } A 4 feet Stop, of the Hautboy species, very seldom met with.
HAUTBOY CLARION }

OCTAVE CLARION. A 2 feet Stop, both on the Manual and Pedal, and the smallest Reed Stop used.

THE PROPER METHOD OF USING THE STOPS.

The 8 feet stops are the most numerous, and at the same time the most important; and as some stops suit one class of music better than another, their different qualities of tone must be carefully studied, either in using them separately, or in blending them together.

The Foundation stops, as previously remarked, give firmness, and body, to the tone; which the Mutation stops enrich; the Compound stops adding brightness and vivacity to the whole.

OPEN DIAPASON. Slow music, the chords of which are spread, or dispersed, interwoven with many suspensions, is that best suited to the character of this stop, which has a solemn, sonorous, and dignified tone. By adding the Stopped Diapason, more roundness is given to the sound. The tone of the best English Diapasons is smooth and full, and of a round and *velvety* character.

In using the Pedal Open Diapason 16 feet, it is often advisable to add an 8 feet stop to it, to assist it in speaking, and improve the distinctness of the effect. If there should not be an 8 feet stop on the Pedal, a Manual 8 feet stop may be coupled to the Pedal.

STOPPED DIAPASON. The tone of this stop, is of a fluty and delicate nature, and it is well suited for solo passages, the tone being not sufficiently strong for full chords, except in short phrases of a tranquil, quiet character. In accompanying a single voice, the effect is often most satisfactory, the intonation being distinct, and the tone light and pleasant. It is exceedingly useful in combination, and is the best stop to draw with the Clarionet, blending nicely with its tone, without overpowering it; and it should be drawn with the Swell Oboe, when this is used as a Solo stop.

DULCIANA. This is lighter in tone than the Stopped Diapason, and possesses much delicacy, and smoothness.

It is useful as a treble Solo stop, in Cantabile passages, with the left hand on the Swell Diapasons, (with the box closed): and it may be also used in full chords, like the Open Diapason.

The Dulciana being generally on the Choir Manual, it forms a useful accompaniment to some of the other Solo stops, such as the Oboe in the Swell, or the Stopped Diapason in the Great Organ.

The Dulciana is sometimes drawn with the Clarionet, instead of the Stopped Diapason.

GAMBA. If this stop is of a strong, pungent tone, it sounds better when joined with the Stopped Diapason, Clarabella, or Rohr-flöte; but if of a softer quality, it is best alone. It is admirably adapted for four-part harmony, especially if it is of a Chromatic nature, from the similarity of its tone to that of bowed instruments. Used alternately, in accompanying voices, with a Stopped Diapason and Flute on another Manual, particularly if one of them is a metal stop, the effect is most pleasing and satisfactory, from the contrast of tone.

KERAULOPHON. This, and other stops of a similar reedy tone, may be treated like the Gamba.

CLARABELLA. This is an admirable Solo stop, when a strong and full flute tone is desired. It is not so well suited for combination with either Oboe, or Clarionet, on account of its thickness of tone.

CLARIONET. The Stopped Diapason is the best stop to draw with the Clarionet, as they blend well together, without giving too much fullness to the tone. In playing a Melody upon this Stop, the accompaniment may be played on the Swell, with the Diapasons and Oboe, or Diapasons and Principal: using in the Pedal two soft 16 and 8 feet stops.

OBOE. This when used as a Solo stop should only have a light, firm toned stop, such as the Stopped Diapason, united with it, otherwise the resemblance to the thin, wailing tone of the Oboe is lost. In accompanying voices, the effect is good when the two Diapasons are combined with the Oboe, and sometimes the Principal may also be added, though not invariably, as it does not always blend with the Oboe.

TRUMPET. This stop in the Great Organ, when used as a Solo stop should always have the two Diapasons drawn. When thus blended, diatonic progressions of harmony produce a good effect, being grand and majestic, in major keys; and in minor keys solemn and mournful. Chromatic passages are not suited to its character. It is not, however, often employed as a Solo stop. The Trumpet in the Swell is very useful for Solo playing, and also for accompanying voices, and this is the case with all the Swell 8 feet Reed stops. When used for Choral accompaniment the two Diapasons should be drawn with it, and sometimes the Principal and Fifteenth &c, according to the strength of tone required.

As a general rule, all Reed stops require one, or more, of the 8 feet stops, (Diapasons, or Dulciana &c:) drawn with them, to give body to the tone.

In using the smaller Foundation stops, with those of 8 feet, in accompanying voices, they are usually drawn according to their regular Octave succession, those first added being the 4 feet stops, and then those of 2 feet, if required. But the 2 feet stops are *not* to be drawn *before* those of 4 feet.

After the Diapasons, therefore, the Principal or Flute, one, or both, are added according to the tone required, and the strength of the 8 feet stops: after, if necessary, the Fifteenth, or the Piccolo.- In Solo playing, other unusual combinations are occasionally made, to produce particular effects, such as 8 and 2 feet stops, leaving out those of 4 feet; or, 16 and 4 feet stops, omitting those of 8 feet. The tone, however, of the Open Diapason, and stops of that species, is generally too strong and powerful for these purposes, which produce the best effect when covered stops, or those of light tone are used.

THE DIFFERENT STRENGTH OF TONE, FROM SOFT TO LOUD.

PIANISSIMO.- PP. To produce this any single, soft stop, of 8 feet-tone on the Manual, such as the Stopped Diapason, or Dulciana, will be sufficient. On the Pedal, a Bourdon 16 feet-tone, may be used, with a soft 8 feet stop added.

PIANO.- P. All the Manual soft toned stops may be used; with one of 16 feet, and one of 8 feet on the Pedal.

MEZZO PIANO.- MP. To produce this add to the above stops those of 4 feet, Principal, Flute, &c: and on the Pedal the 16 and 8 feet stops.

A very effective *Mezzo Piano* is formed by drawing all the *soft* 8 and 4 feet Manual stops, such as the Stopped Diapason, Dulciana, and Flute: these together producing a bright sound without being too loud.

MEZZO FORTE.- MF. With the Manual stops of 8 and 4 feet, draw the Twelfth, $2\frac{2}{3}$ feet; and the Fifteenth, 2 feet; and on the Pedal to those of 16 and 8 feet, add the corresponding stops of $5\frac{1}{3}$ feet, and 4 feet, the Twelfth and Fifteenth. This combination is called "Full to Fifteenth."

FORTE.- F. To produce a Forte one or more of the Compound Stops, (Sesquialtera, Mixture, &c) may be added to the above, on the Manual and Pedal. This is called "Full Organ without Reeds."

FORTISSIMO.- FF. When this is required, an 8 feet Reed, the Trumpet, is added to the others; or, the Clarion, 4 feet, may also be drawn with it. The corresponding stops on the Pedal, being also drawn. This combination is called "Full Organ, with Reeds."

The effect of the Manual 16 feet stops, such as the Double Diapason, Bourdon, Double Dulciana is to give gravity, solemnity, and weight, to the tone of the other stops; they do not add much to the power, or strength of tone. It is not, therefore, a question of loudness, or softness, as regards their use in any particular combination, but the question is as to what kind or character of tone is required; as a 16 feet Manual stop may often be effectively added, giving to a light, cheerful combination, a more serious effect, making it suitable for music of a mournful cast; and if, to a brilliant and vivacious combination of the Compound stops, with, or without the 8 feet Reeds, is added a 16 feet Manual stop, with a 16 feet Reed and Double Twelfth and Fifteenth, $5\frac{1}{3}$ and 4 feet, on the Pedal, the tone is rendered solemn and majestic.

In using the 16 feet Manual stops, a particular, and open style of playing, is required, otherwise the tone becomes thick and obscured. Music in pure four-part open harmony is better suited to the Organ, when these stops are drawn, than full chords crowded with notes.

In speaking of the 16, 8, and 4 feet stops, either on the Manual, or Pedal, those of the Diapason kind are intended; or, as they are sometimes called, Flue-stops, or Flute-work, to distinguish them from the different kind of Reed stops. When the Reed stops are required, the word "Reed" is added, or else the particular name of the Reed stop is always given.

The Swell is of great value in all choral accompaniments, giving the opportunity of increasing or diminishing the tone, as the voices may require additional support, or otherwise. It also enables the performer to give expression to the music, a most valuable and acceptable acquisition to those who possess true musical feeling.

In applying all these resources and combinations for the purpose of choral, or congregational accompaniment, the first point to be considered is, the character of the words about to be sung, whether of supplication or praise. When the words are supplicatory and prayerful, bright and lively combinations of stops are out of place, and an animated style of playing is not required. If the subject is of praise, and thanksgiving, the stops used should not be of a heavy species of tone, but, by a skilful combination of the different stops, and adapting the tone, whether loud or soft, to the meaning of the words, the character of the music, and the numbers and strength of the voices of the choir, or the congregation, the accompaniment should always be so managed that the effect of the whole may be satisfactory, and produce a suitable and appropriate impression.

COMPOSITION PEDALS.

These are a set of movements, usually placed in a row, immediately over the Pedal keys, and nearly parallel with the Swell Pedal. They act upon the stops belonging to the Great Organ, Swell, and Pedals, enabling the performer to change the stops without removing his hand from the keys.

In an Organ of moderate size, there are generally 3, 4, or 5 composition pedals, to alter the Great Organ stops, and these often change the Pedal stops at the same time. Sometimes there are also 2 or 3 to change the Swell stops.

The first composition Pedal brings on one, or two, of the softest stops; the second prepares a *louder* combination than the first; and the third a combination still louder than the second: the last of them generally bringing out all the remaining and most powerful stops.

THE COUPLERS.

Most Organs contain several *Coupling* movements, or *Couplers*, by which one Manual can be *coupled* to another, or a Manual can be coupled to the Pedal Organ. These act in a variety of ways, either as unison couplers, or upon the octave above, or below; thus enabling the player to produce new combinations and effects.

There is also another coupler, which acts upon the *same* Manual, taking down the keys an Octave above, or an Octave below.

These Octave Couplers are called *Sub-octave*, or *Super-octave* couplers; to the latter the name DIAOCTON is sometimes applied.

Besides the above Manual couplers, others are occasionally met with, on small Organs, which attach one Octave of the Pedal Organ to the other. One kind (Pedal Octave coupler,) brings the C C pipe on to the C C C pedal, thus producing the effect of an 8 feet pipe, in addition to the 16 feet note. Another kind, (Pedal double coupler,) brings the C C C pipe, on to the C C pedal.

The *Sforzando* coupler, is a movement, worked by a pedal, to increase the strength or tone of the Swell, momentarily and instantaneously, either by bringing on the Great Organ to the Swell Manual; or else, if there are Octave and double couplers belonging to the Swell Manual, the *Sforzando* pedal sometimes brings on those couplers, without acting on the Great Organ. When the foot is removed from the *Sforzando* pedal, it ceases to act.

In large Organs there is often a *Sforzando* pedal, coupling the Solo Organ to the Great Manual.

THE TREMULANT.

The *tremulant* is a small piece of mechanism, which gives to the tone of that part of the Organ to which it is applied, a *waving*, *undulatory*, or *tremulous* effect, somewhat resembling the *Vibrato* in singing, or the *tremolando* in Violin playing. It is generally attached to the Swell, sometimes to both Swell and Choir: and is usually acted upon by a pedal, which is placed near to the Swell pedal.

THE MANUALS.

It is assumed that the student has had some practice in Pianoforte playing, and is acquainted with the notes, time, &c: and has some knowledge of fingering.

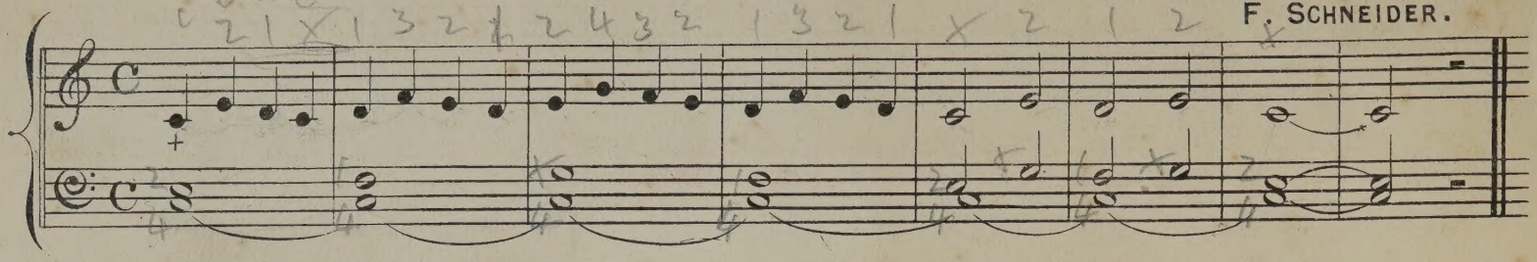
The fingering of the Organ, is, on the whole, the same as that of the Pianoforte, although there are some modifications, arising from the different peculiarities of the two instruments.

In putting down the keys, the pressure of the finger must not be slow and languid, but firm and quick. There must be no violent striking of the keys; this is not only useless, but is injurious to the mechanism of a finely constructed Organ; the touch of which resembles that of a Grand Pianoforte, and is not only light, and elastic, but when constructed with all modern improvements, often capable of great rapidity of execution, and the quick repetition of a note.

On the Organ, the finger must keep the key pressed firmly down, as long as the duration of the note requires it; when its value is expired the finger must be raised *at once*. This exactness in holding down, and raising up the finger, is the most important and essential point in Organ playing.

In the following exercises the position of the hand is not changed, and this fundamental peculiarity in putting down the keys, and in raising the fingers, must be kept in view.

F. SCHNEIDER.



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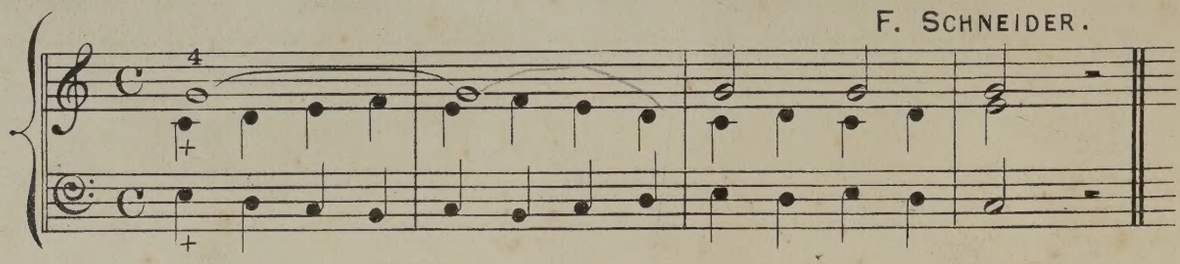

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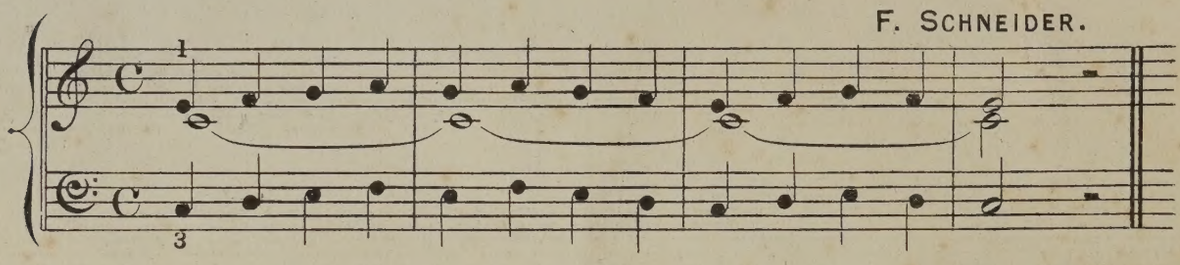

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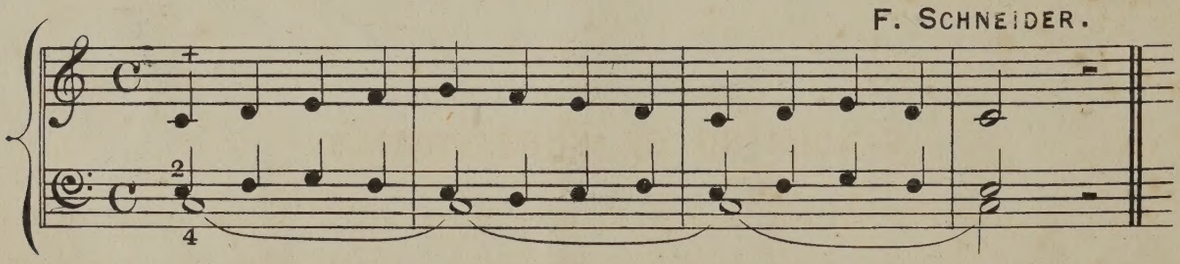

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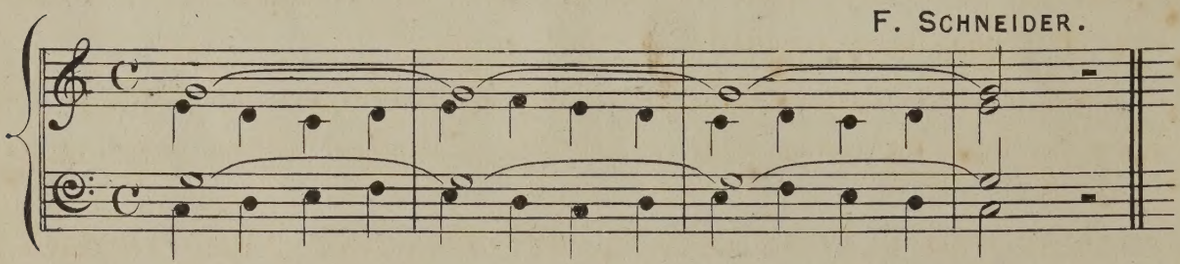

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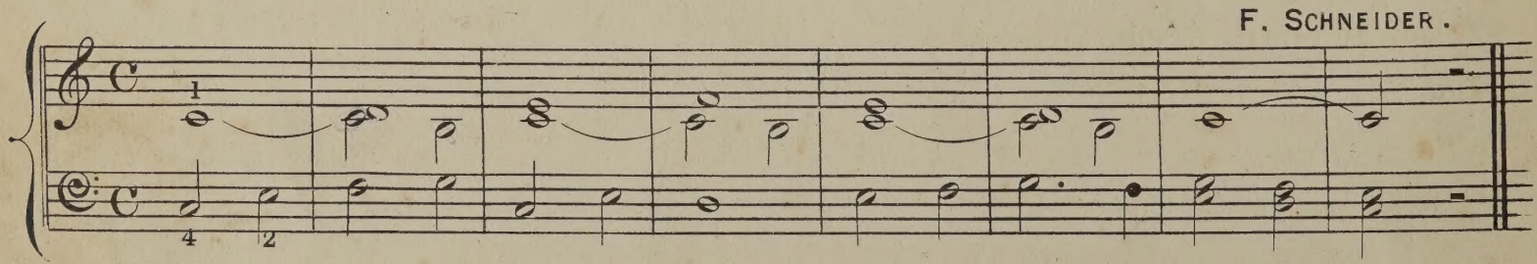

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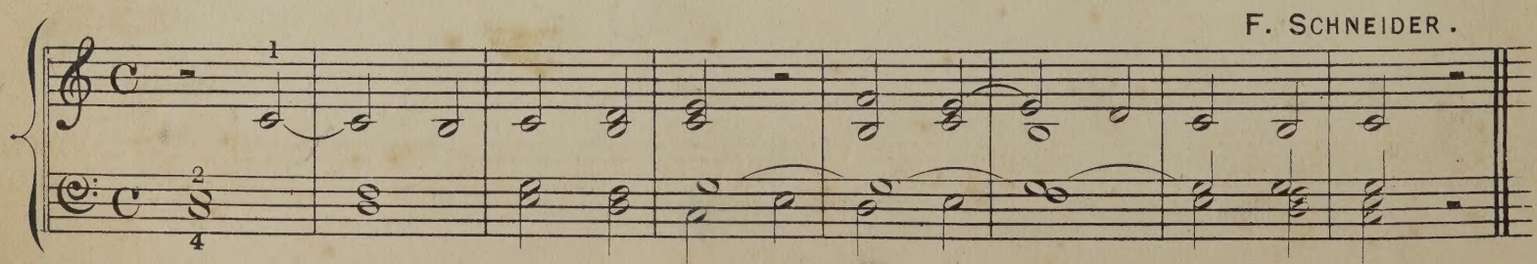
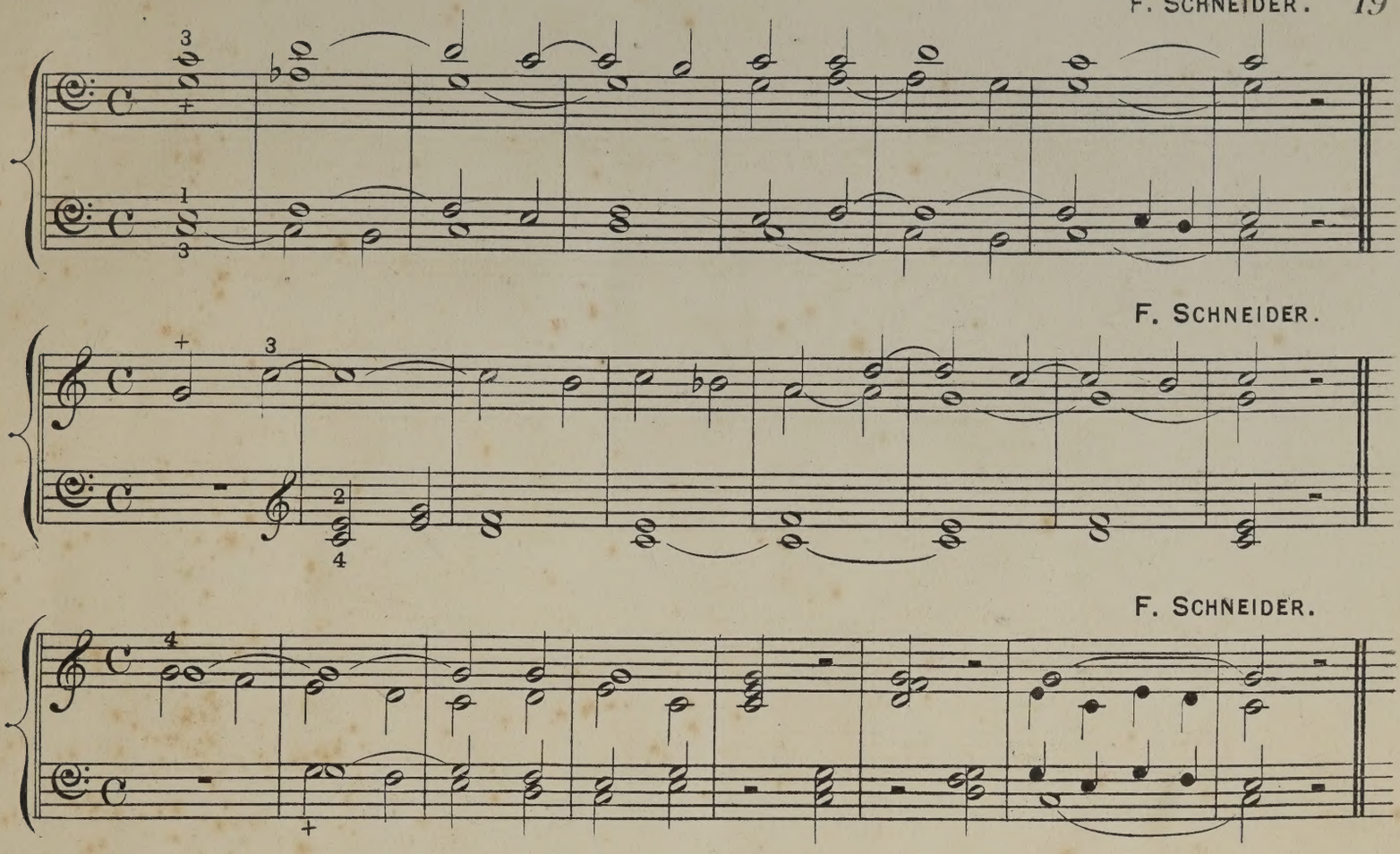




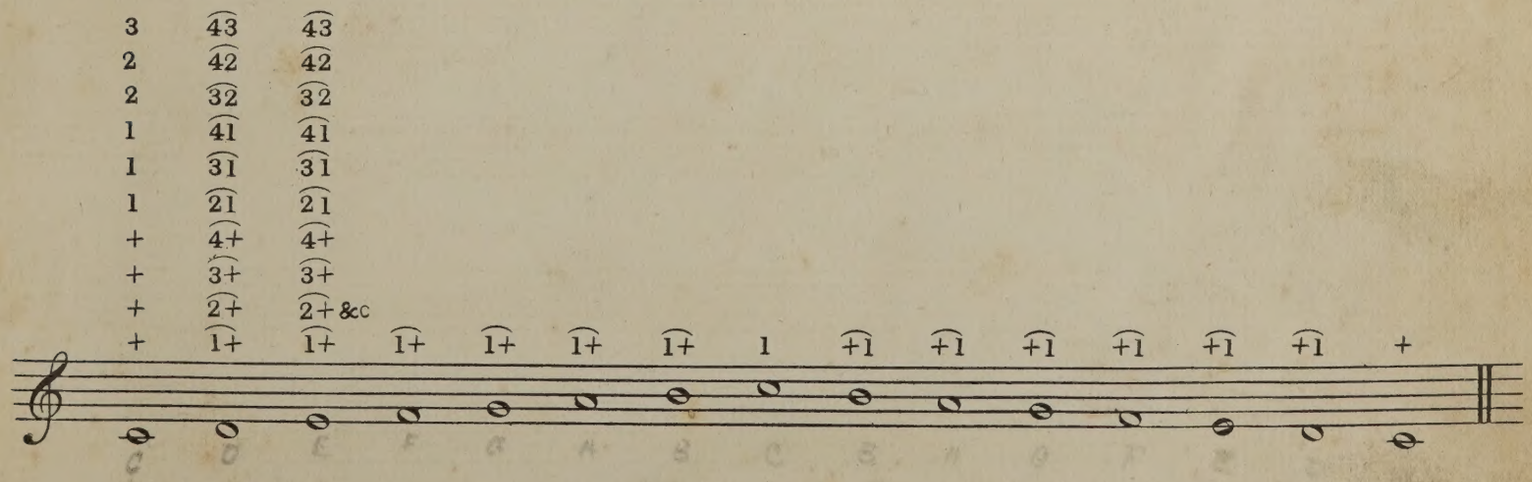
FINGERING BY SUBSTITUTION.

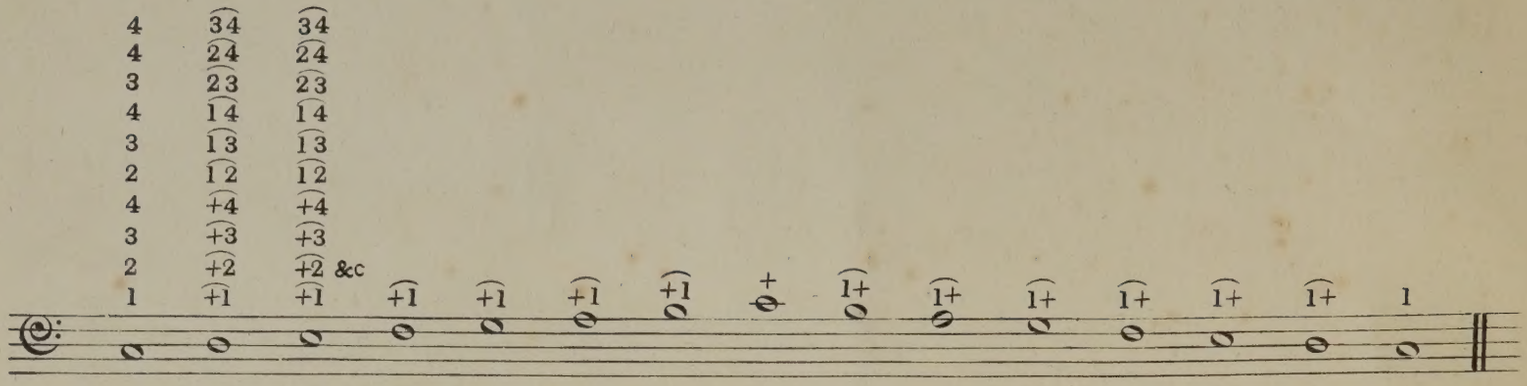
Organ music is generally written in 3, 4, or more parts, and it is important that the progression of each part is strictly preserved, and continued uninterruptedly: a LEGATO *(tied, connected)* style of playing being required.

The best means of accomplishing this, is *fingering by substitution;* that is, changing the finger upon a key, substituting one finger for another, while the key is held down, and without repeating the sound.

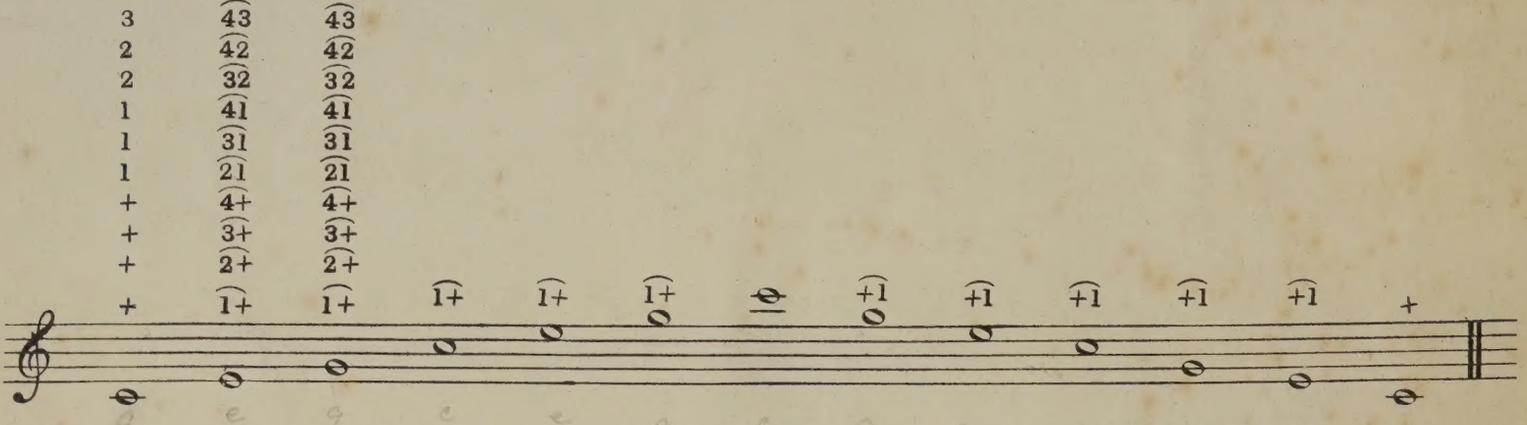
EXERCISES FOR PLAYING LEGATO, BY CHANGING THE FINGER.

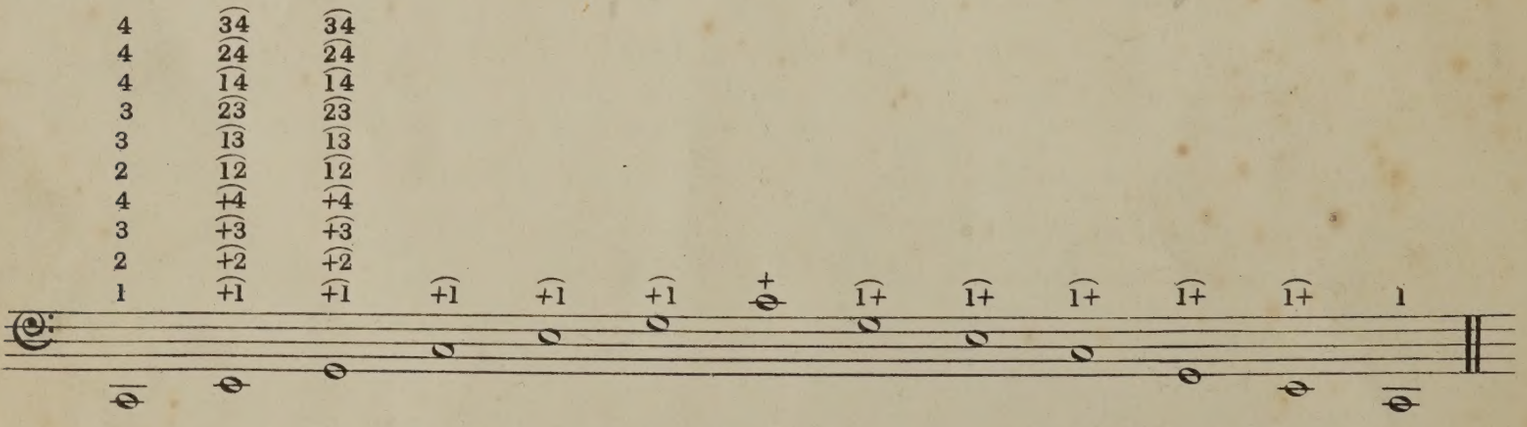
To be practised with each method of fingering.

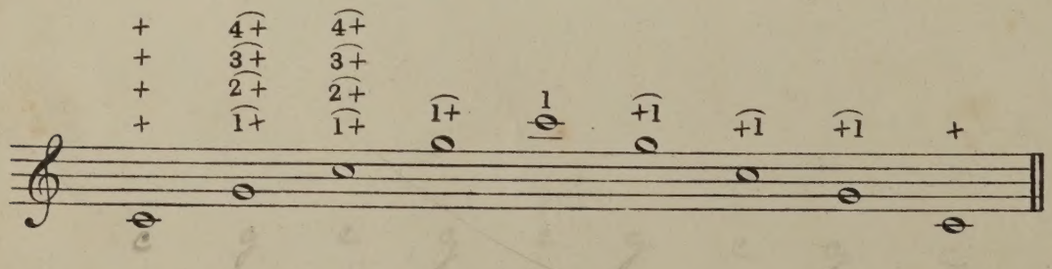


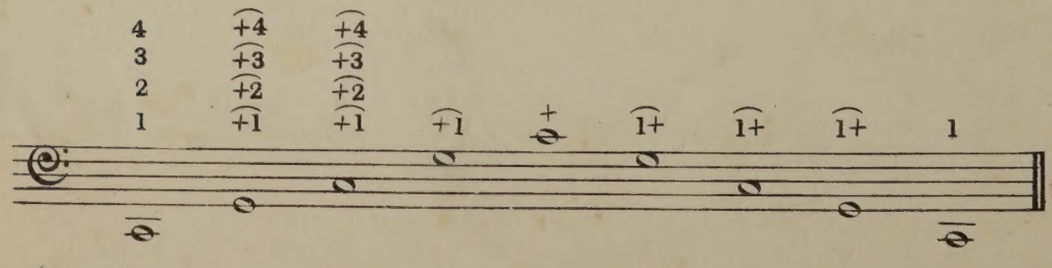


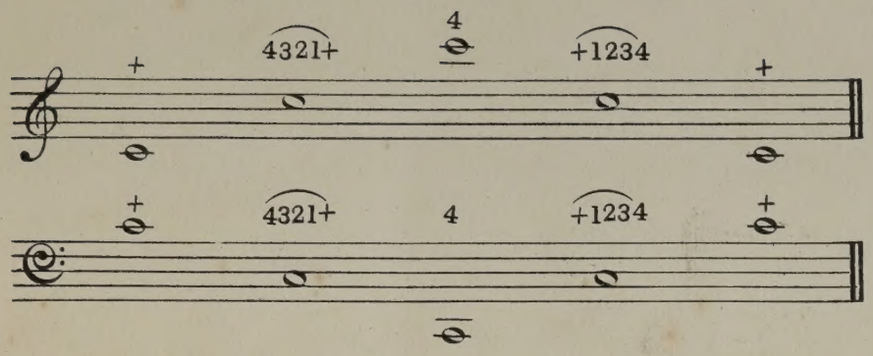
Exercise on the intervals of the 3rd, 4th, 5th and Octave; to be practised with each method of fingering.





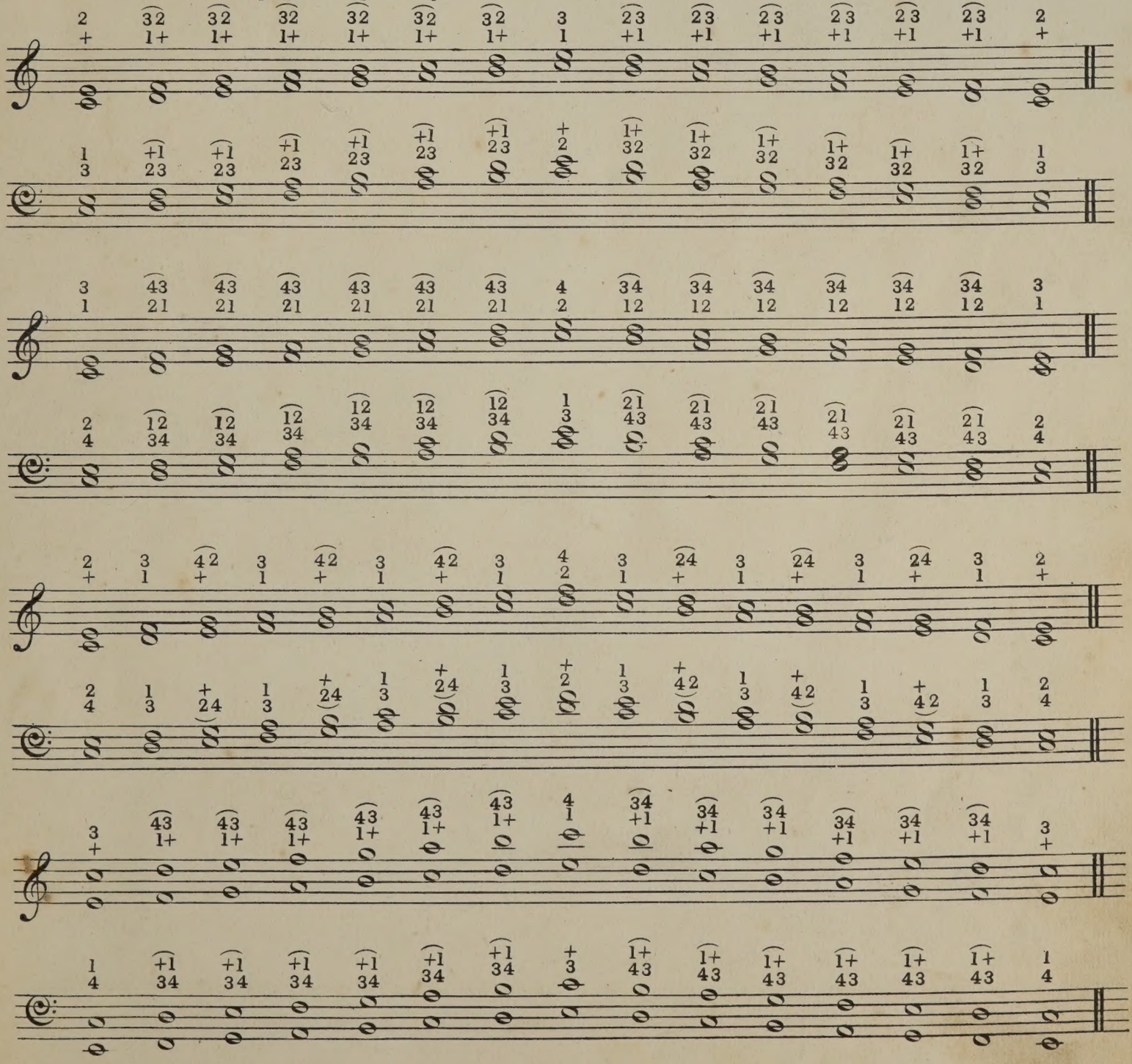






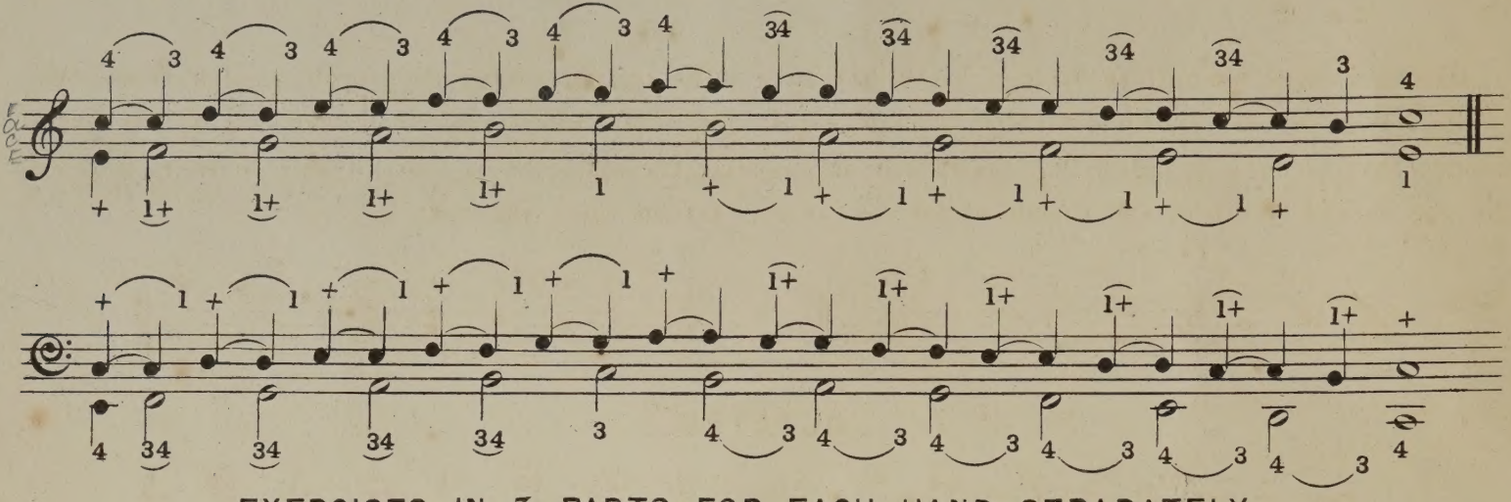
Scales in 3rds and 6ths, in which all the notes are played *Legato*, by the substitution of two fingers at the same time.

Each hand to be played separately.

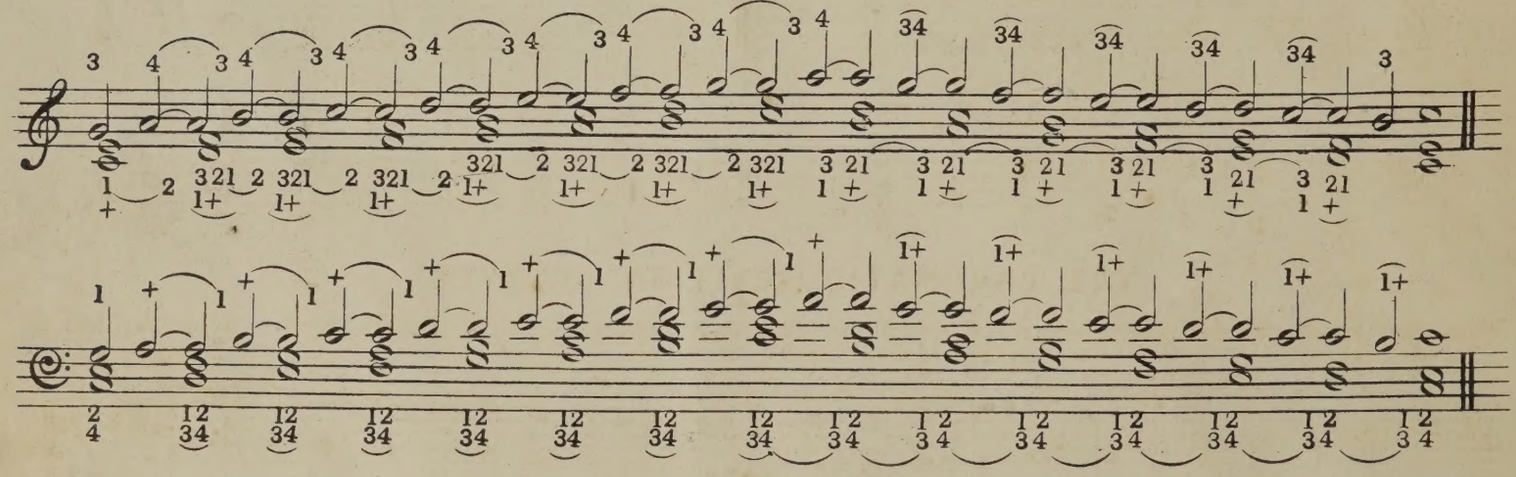


Scale of 6ths syncopated. In the right hand it is necessary to substitute the thumb for the 1st finger, before changing from the 4th to the 3rd.

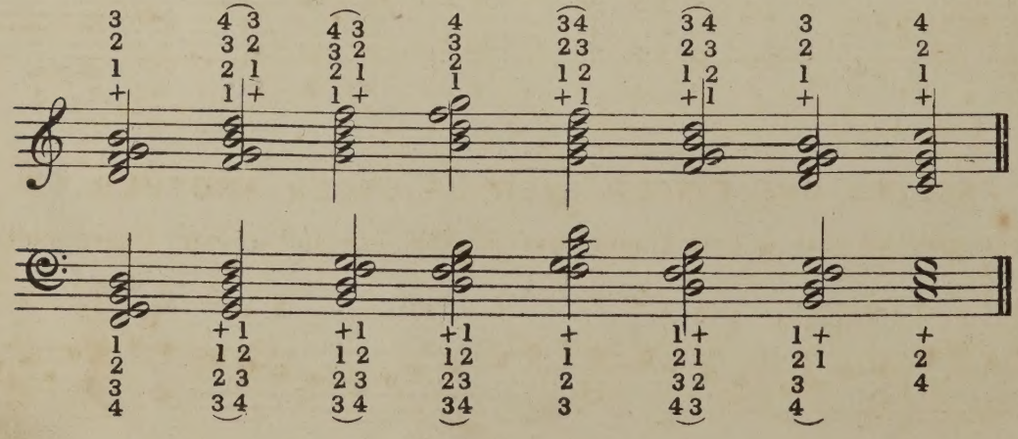
The position of the figure, indicates, as nearly as possible, the precise time when the change is to take place.



EXERCISES IN 3 PARTS, FOR EACH HAND SEPARATELY.

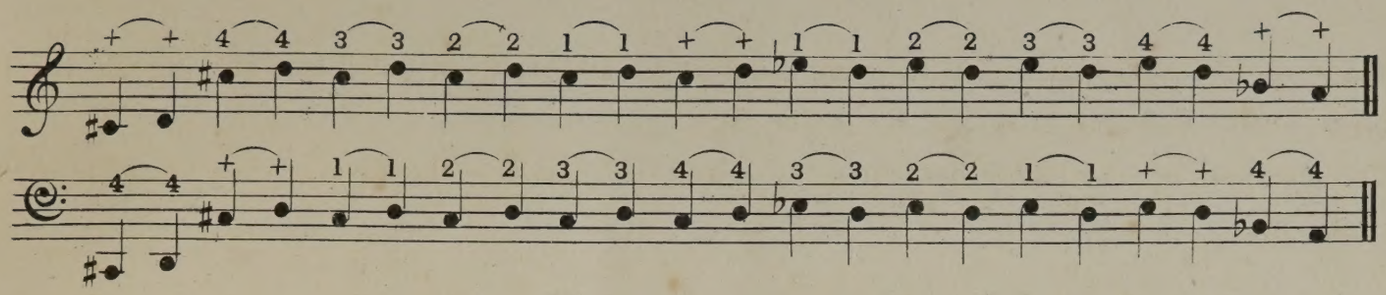


EXERCISES ON CHORDS.

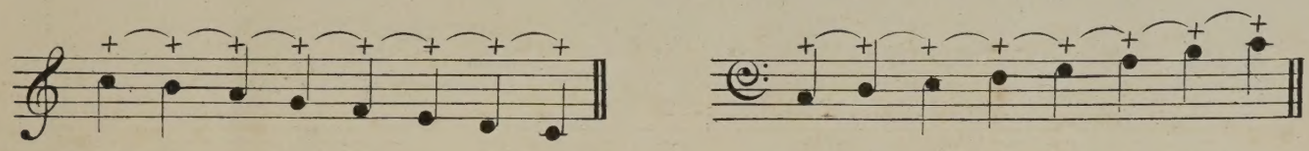


GLIDING.

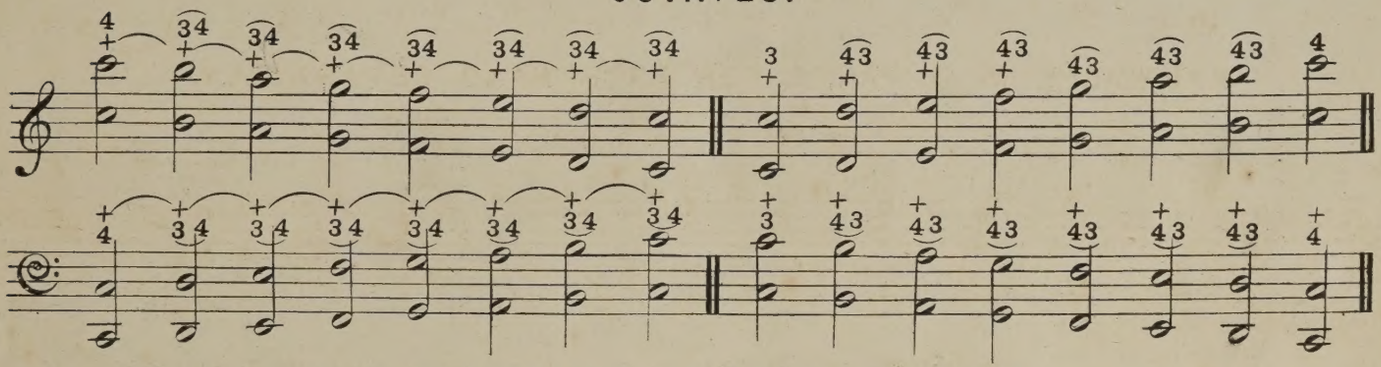
It is sometimes necessary to *glide* the finger, or thumb, in order to play a passage quite smoothly. This is done without raising the finger, and without quitting the keys for an instant: two consecutive notes being played, by *sliding* the finger from one to the other.



Gliding is easy when it is from a black key to a white one; but when the thumb glides from one white key to another, some dexterity is required. In the next example the scale is played by the thumb alone. This is done by advancing the thumb sufficiently far upon the key, to be able to keep it down by the second joint of the thumb, whilst the nail is turned upon the next key.

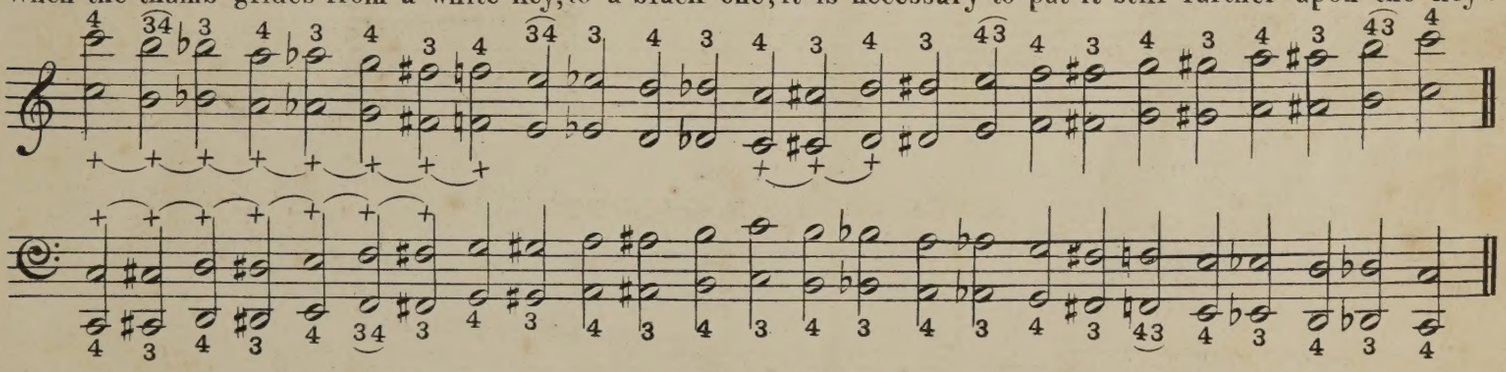


OCTAVES.



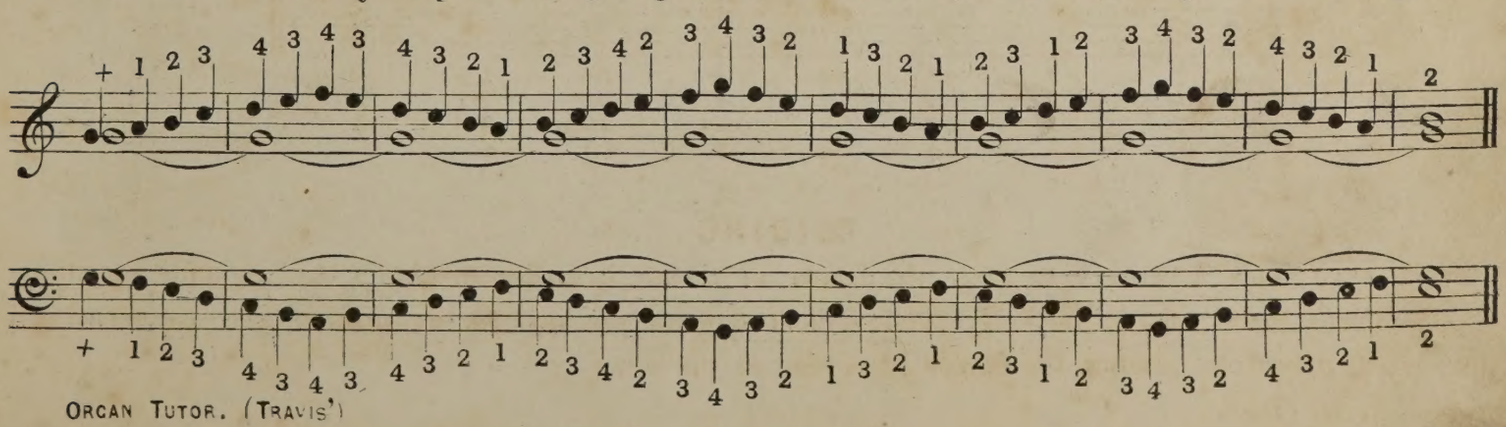
THE CHROMATIC SCALE IN OCTAVES.

When the thumb glides from a white key, to a black one, it is necessary to put it still further upon the key.

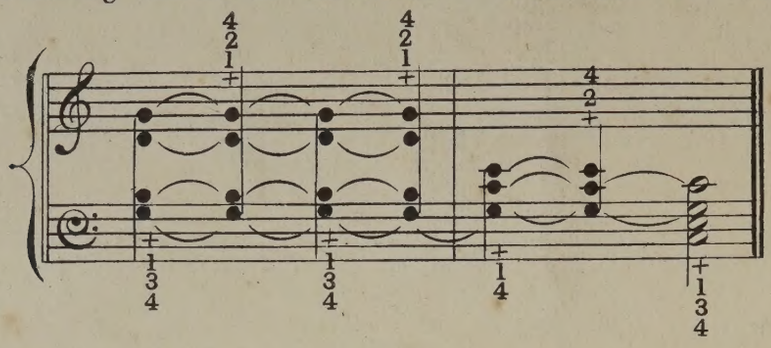


PASSING ONE FINGER OVER, OR, UNDER, ANOTHER.

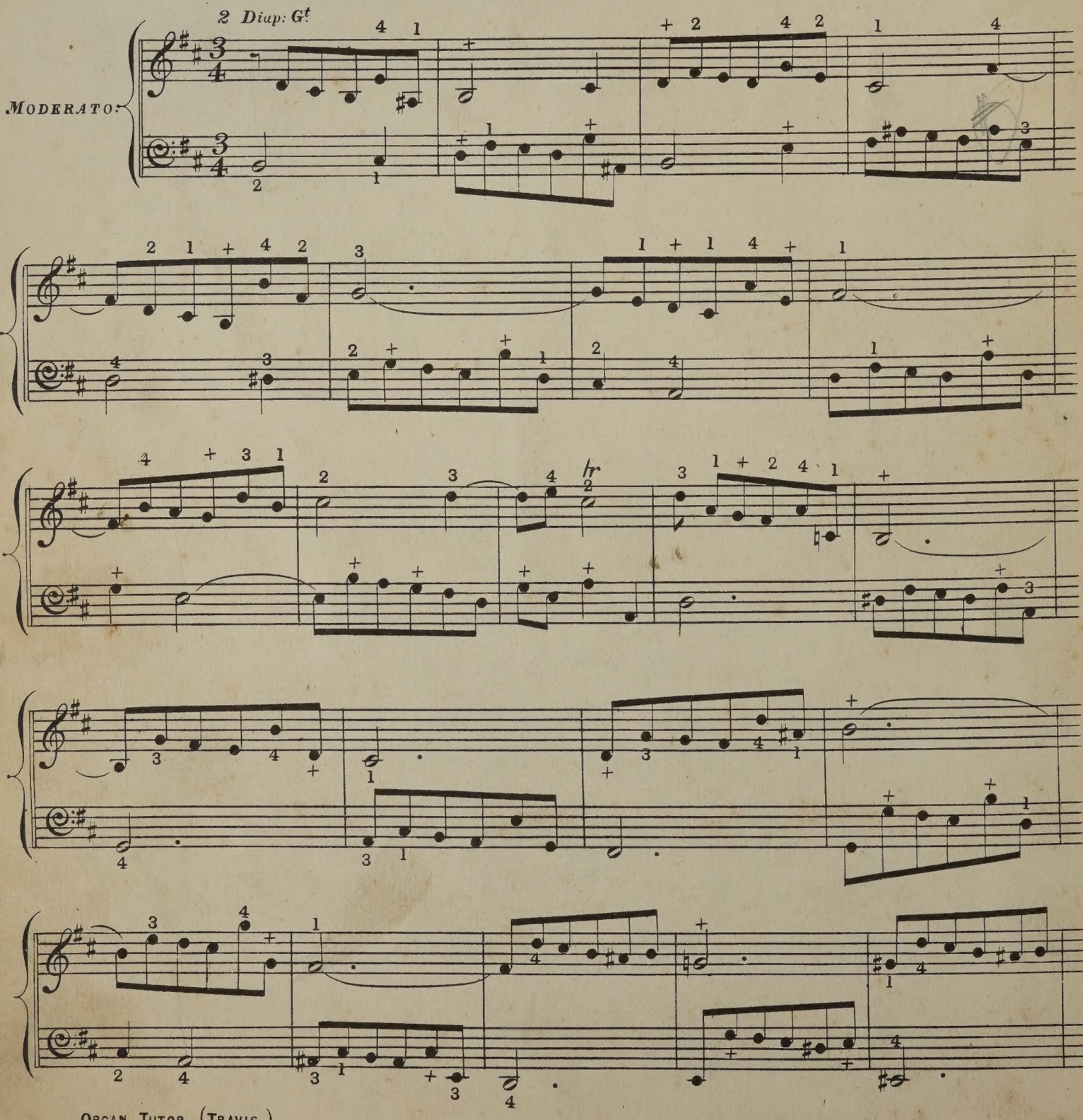
It is often necessary to pass a long finger over a short one; and a short finger under a long one.

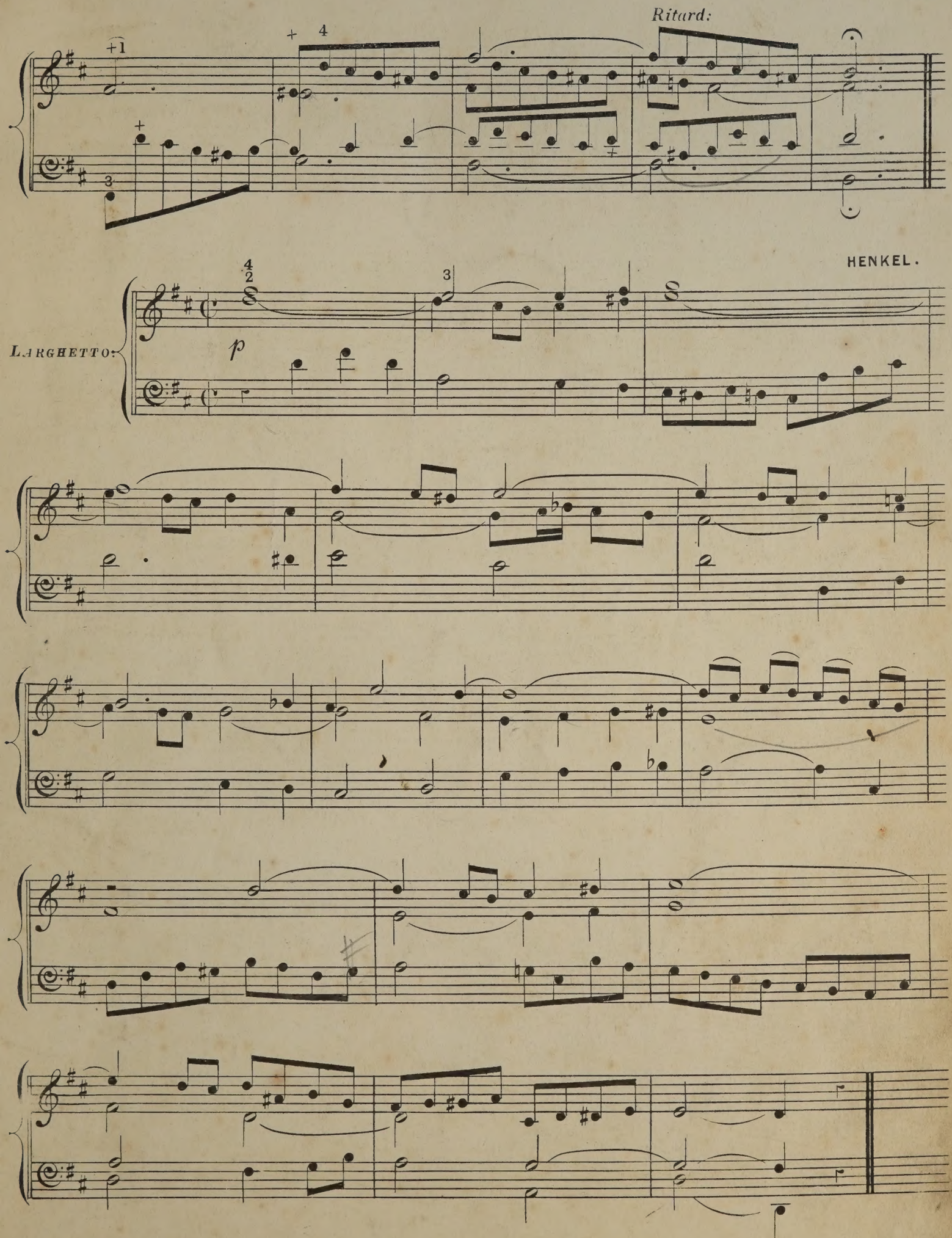


In the following chords the one hand is substituted for the other.



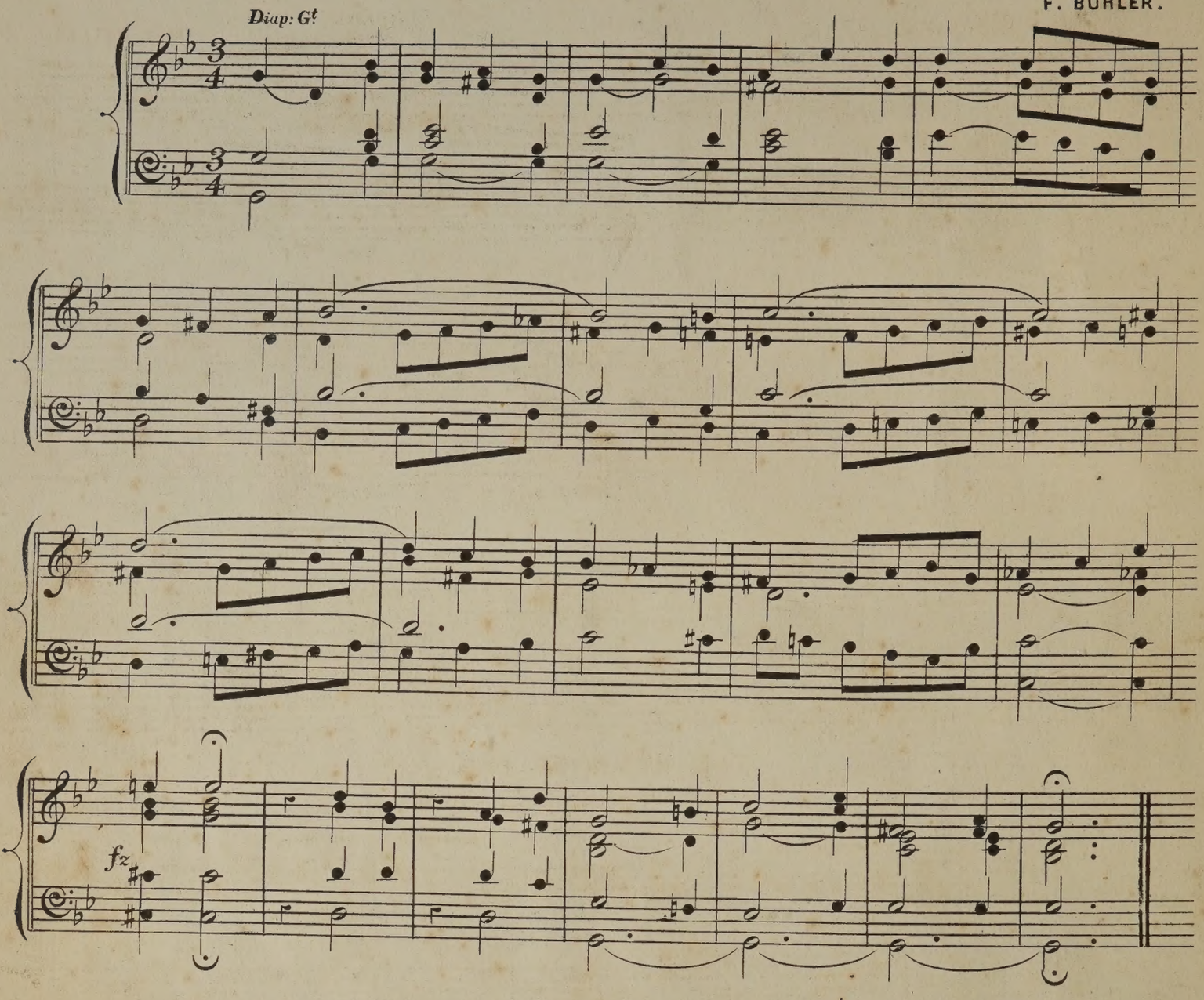
JULIUS ANDRÉ.



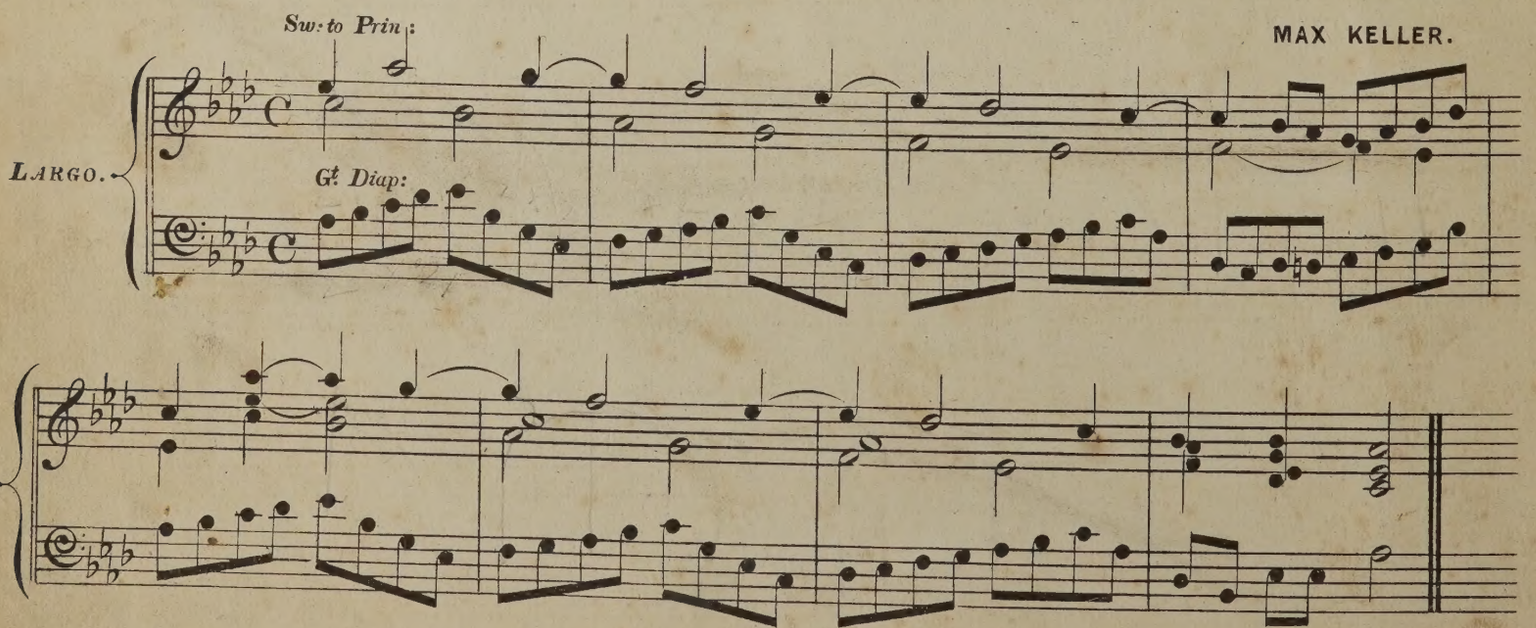

Ritard:
HENKEL.
LARGHETTO.

PRELUDE.

F. BÜHLER.



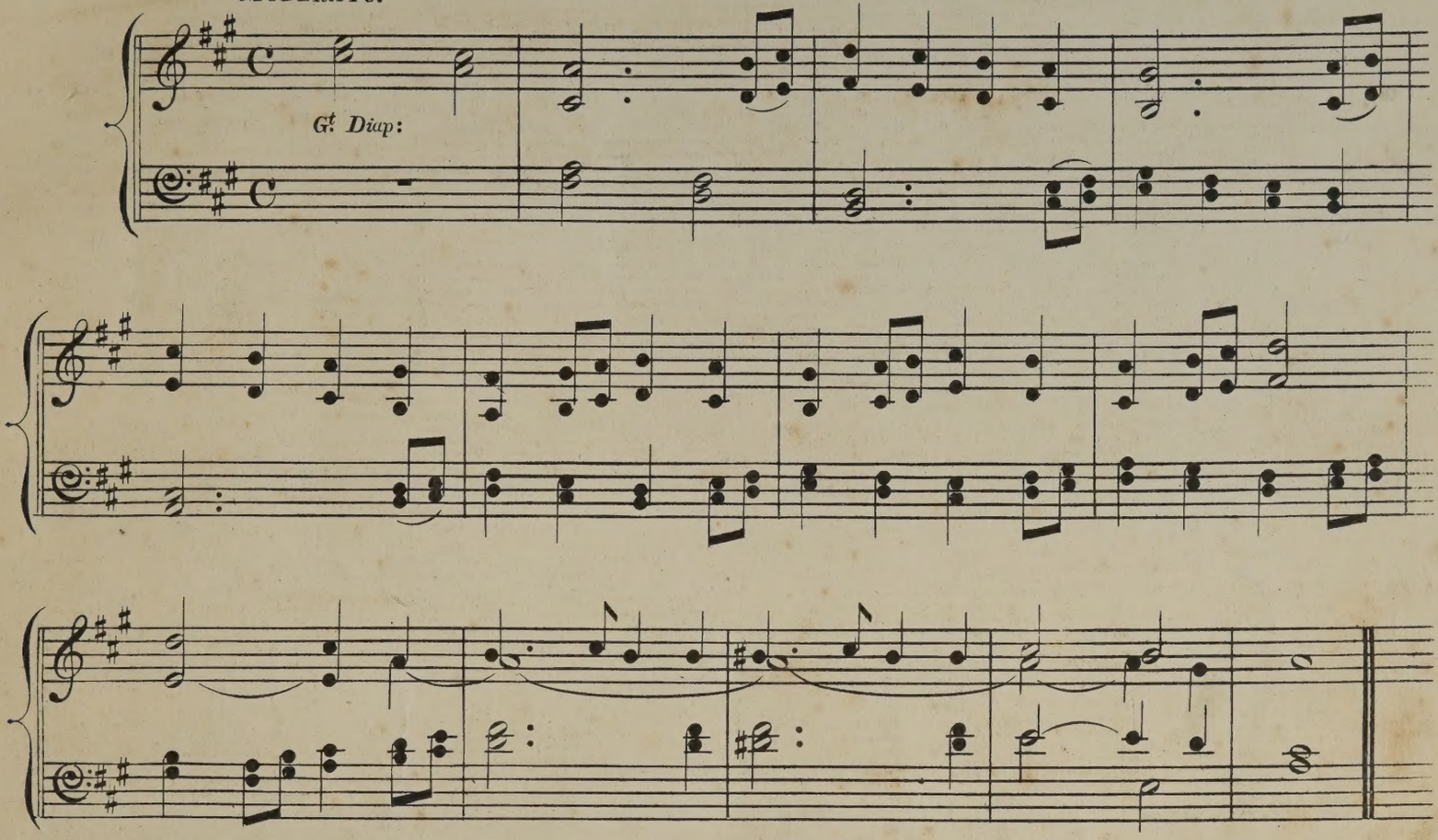
MAX KELLER.



MODERATO.

MAX KELLER.

Gt. Diap:



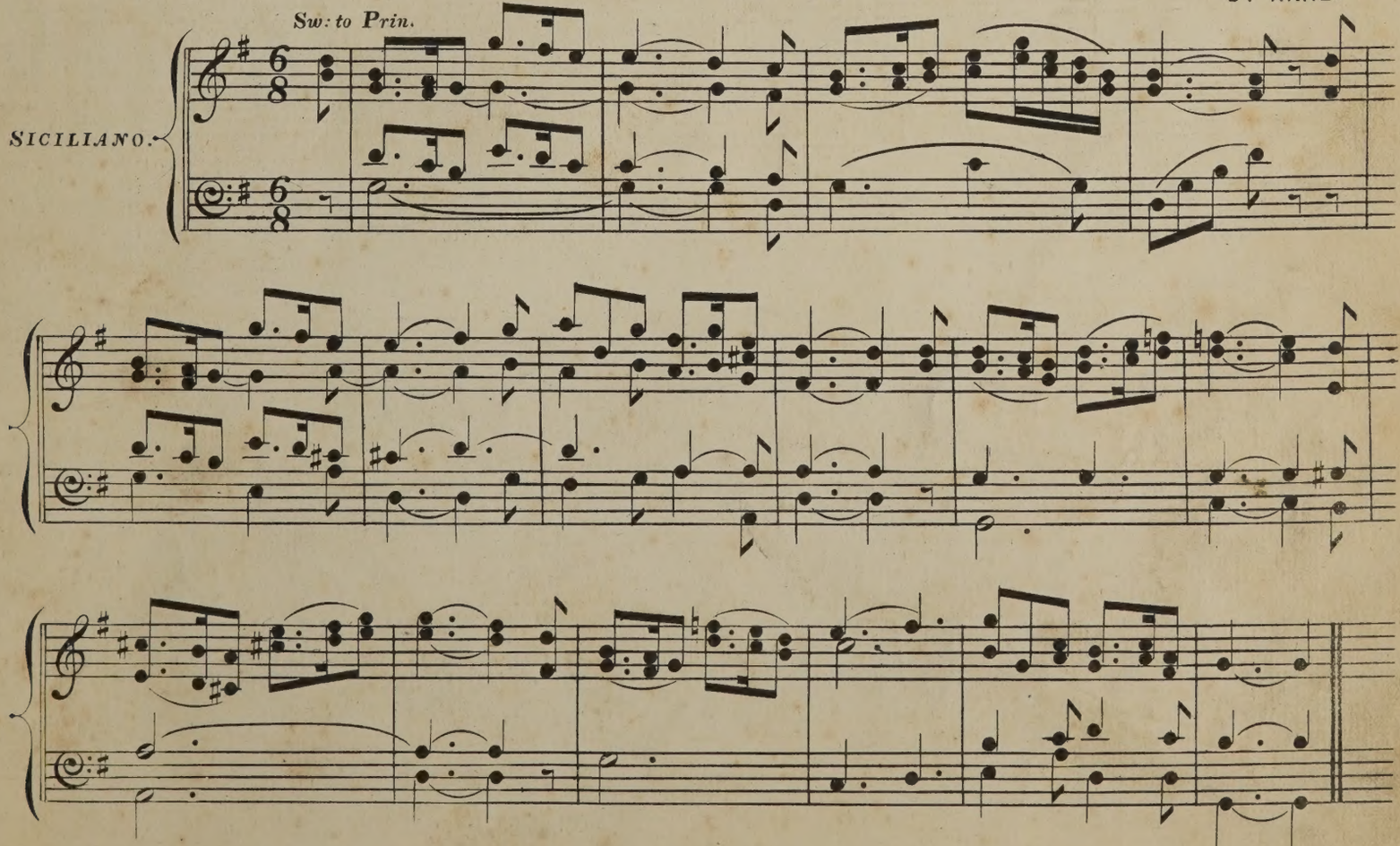
THE HYMN OF EVE.

How cheerful along the gay mead.

DR ARNE.

Sw: to Prin.

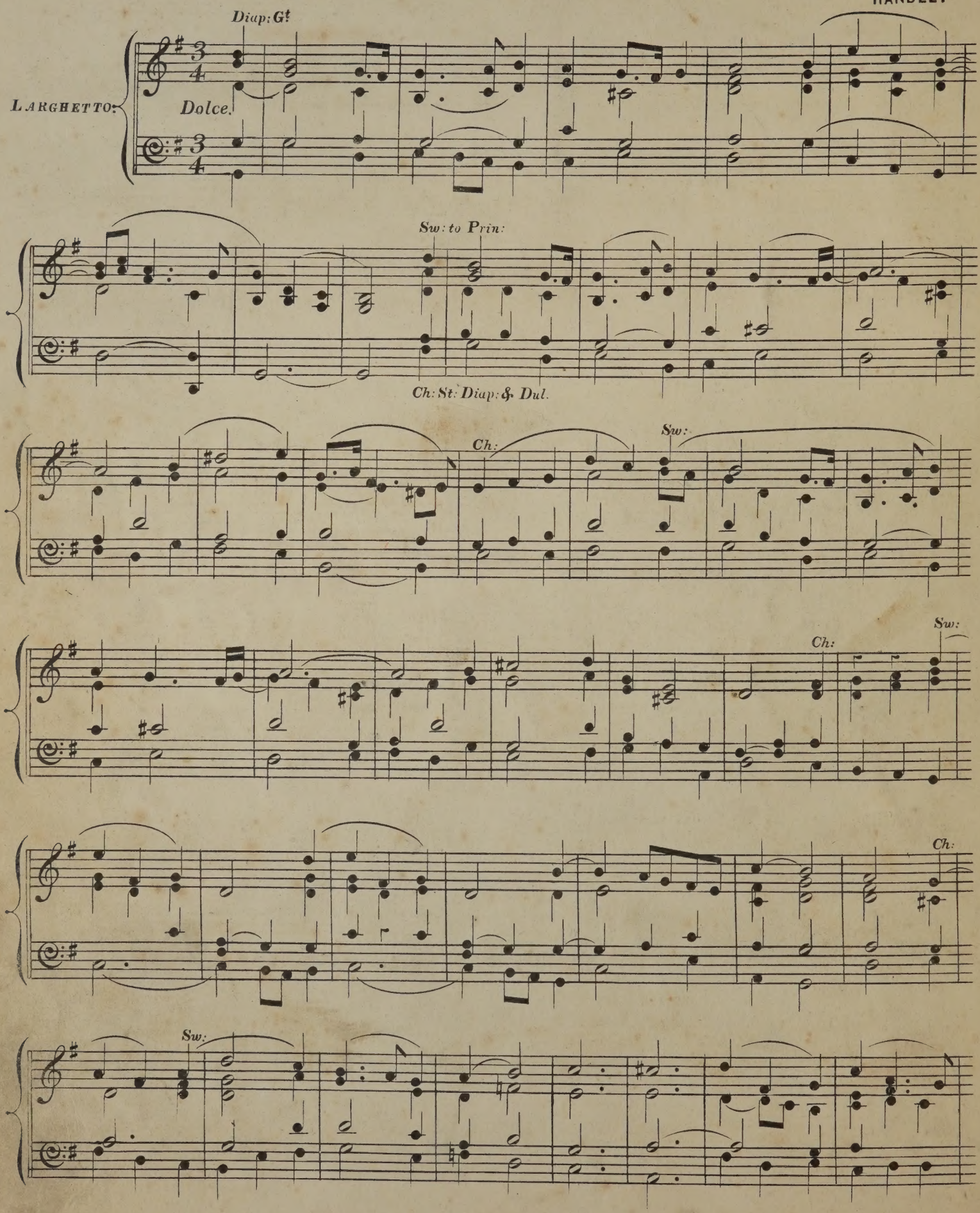
SICILIANO.

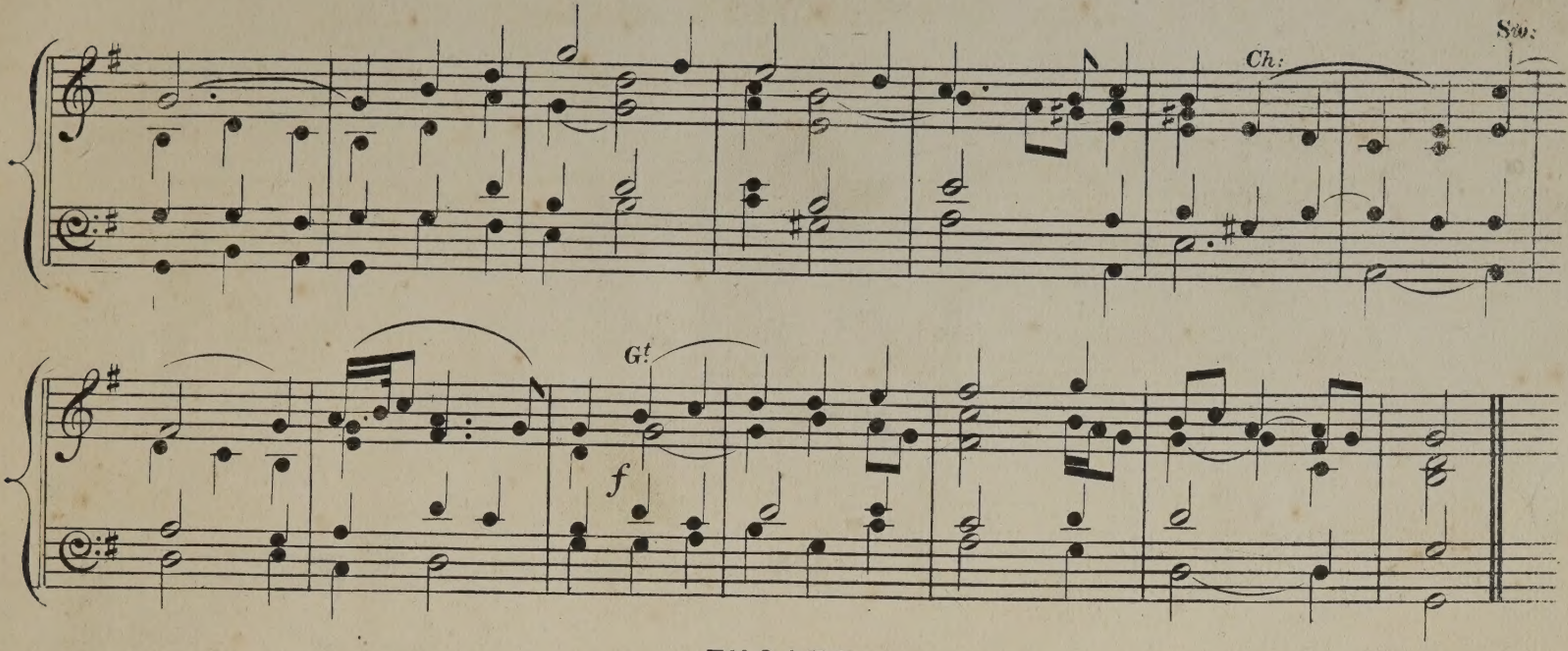


WITH THEE TH'UNSHELTER'D MOOR I'D TREAD.

AIR FROM "SOLOMON."

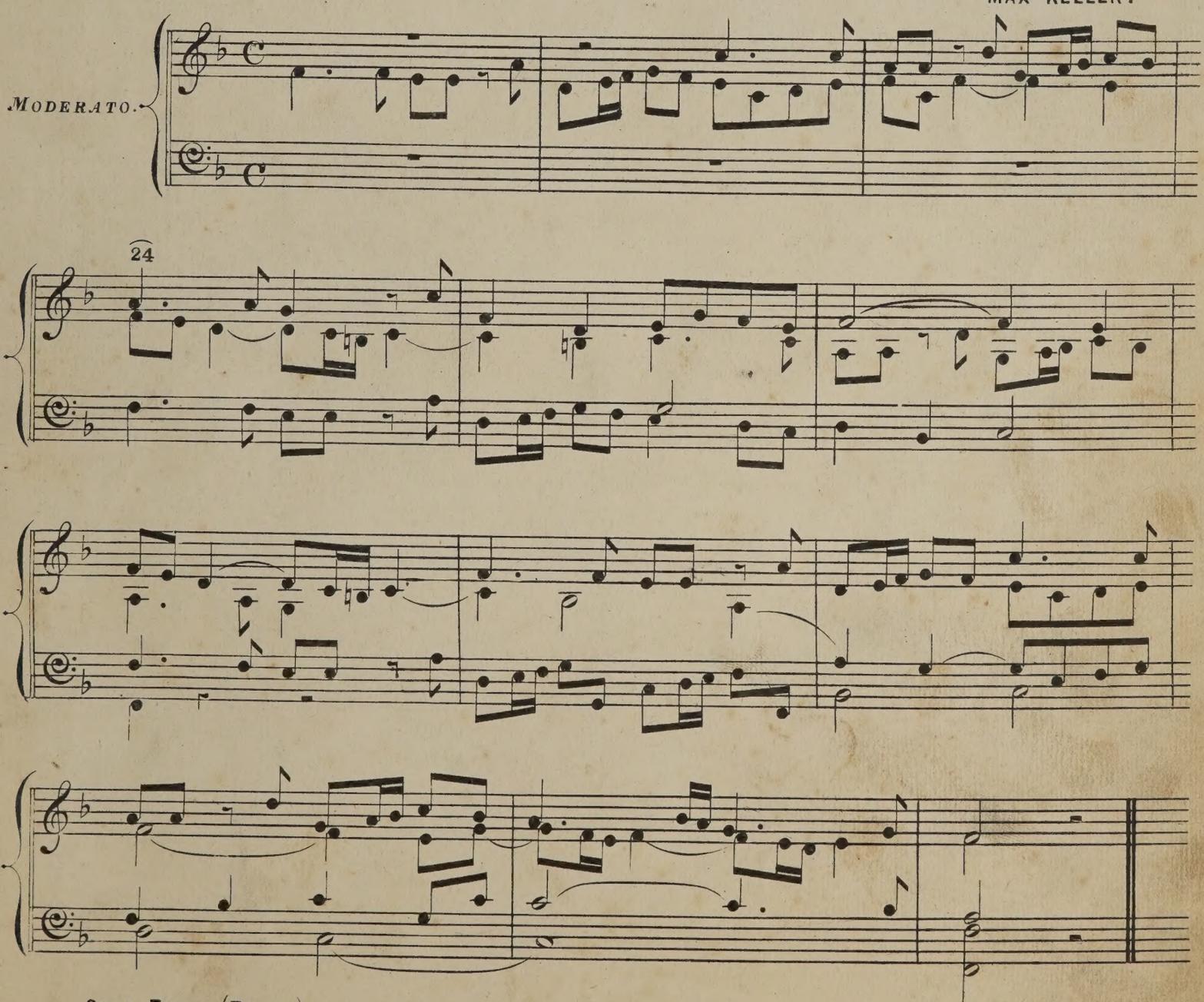
HANDEL.





FUGATO.

MAX KELLER.



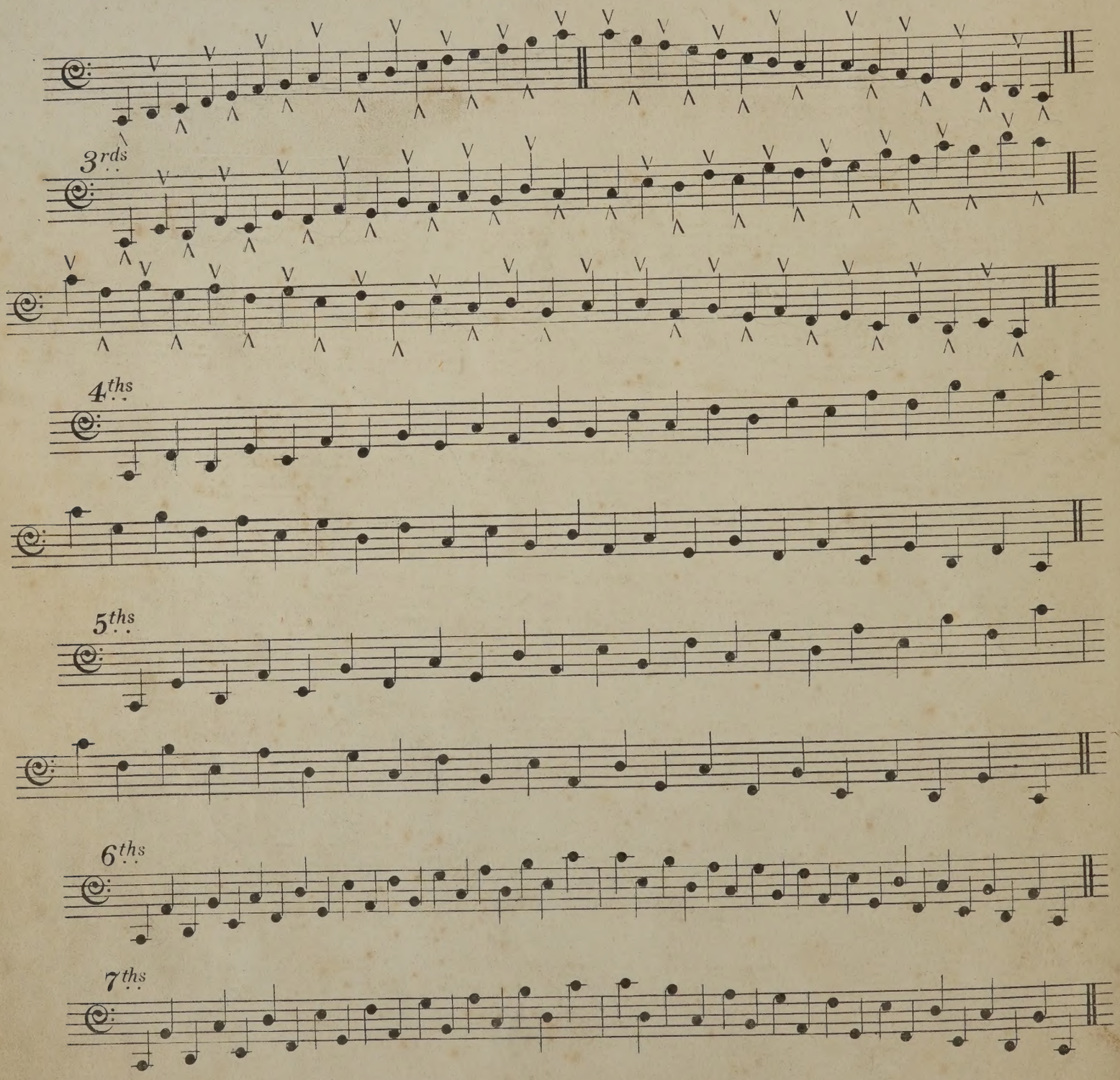
THE PEDALS.

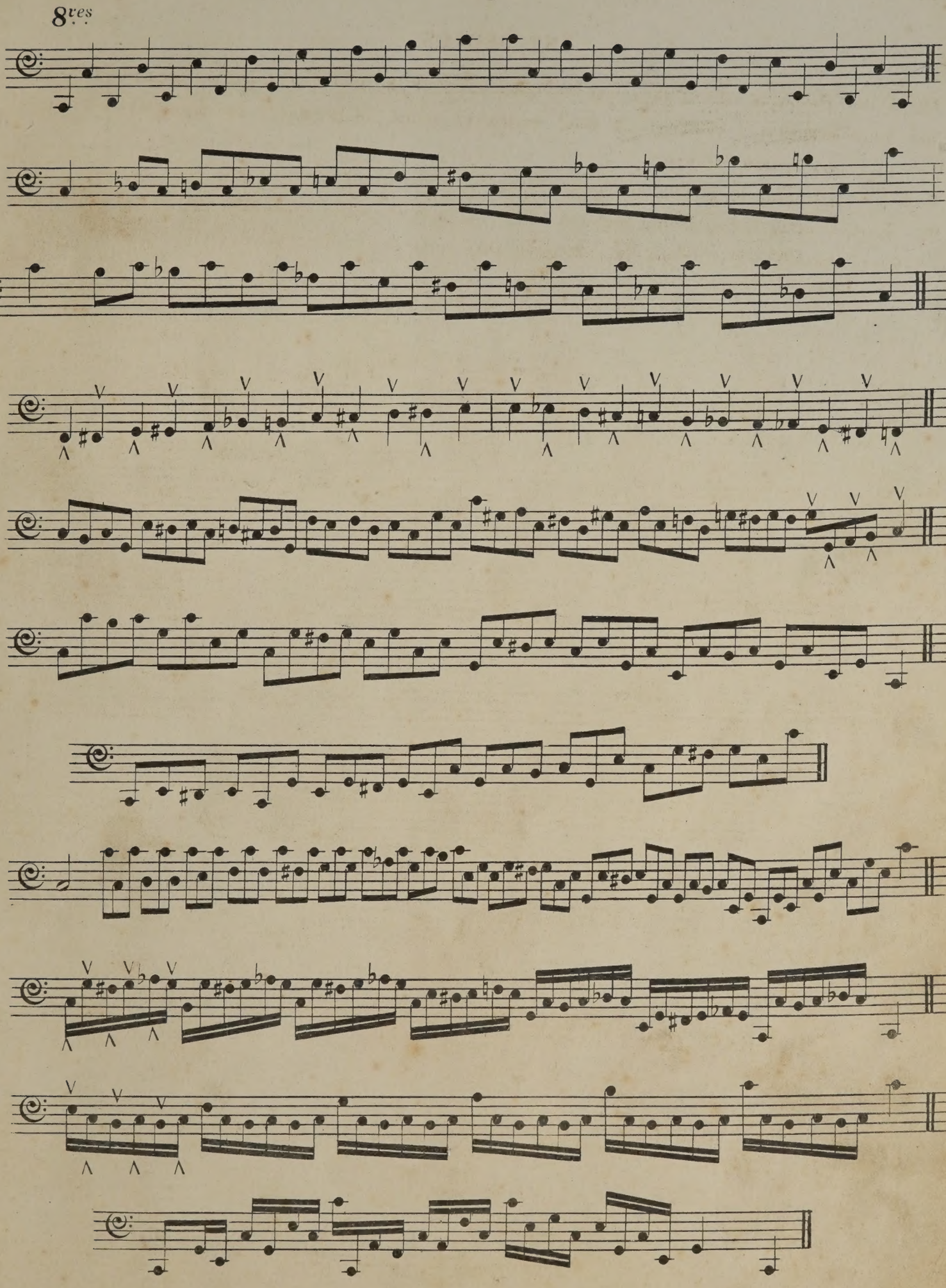
The Pedal Organ is one of the most essential parts of the instrument; and to acquire facility in its use, much practice is required. A good method of using the pedals is as important as a correct method of fingering the Manuals.

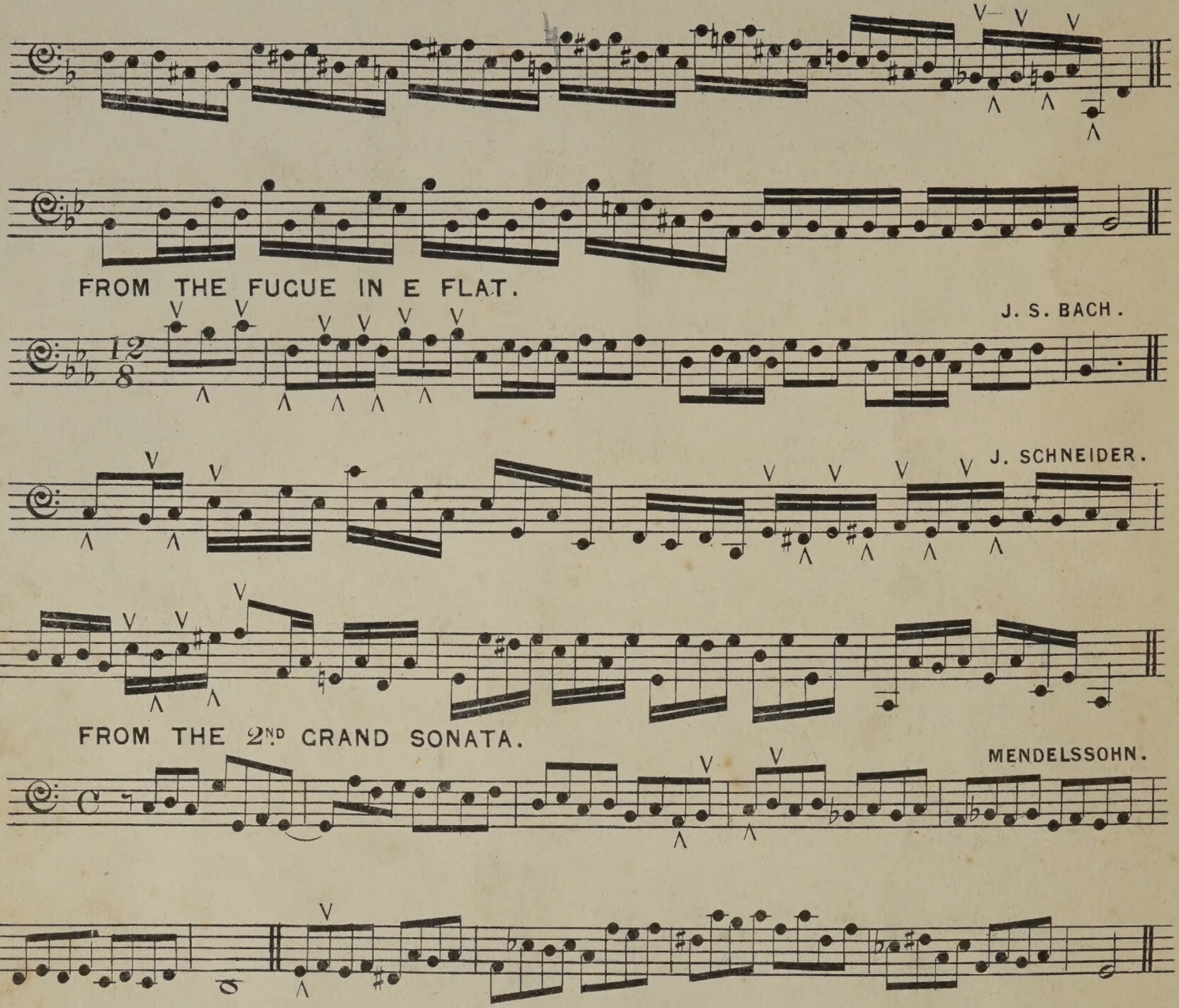
Both feet are used in playing the pedals.

The mark V or Λ indicates the toe, and ⊔ or ⊓ the heel. When these are placed *over* the notes, they refer to the Right Foot: when placed *under*, they refer to the Left Foot.

WITH ALTERNATE FEET.

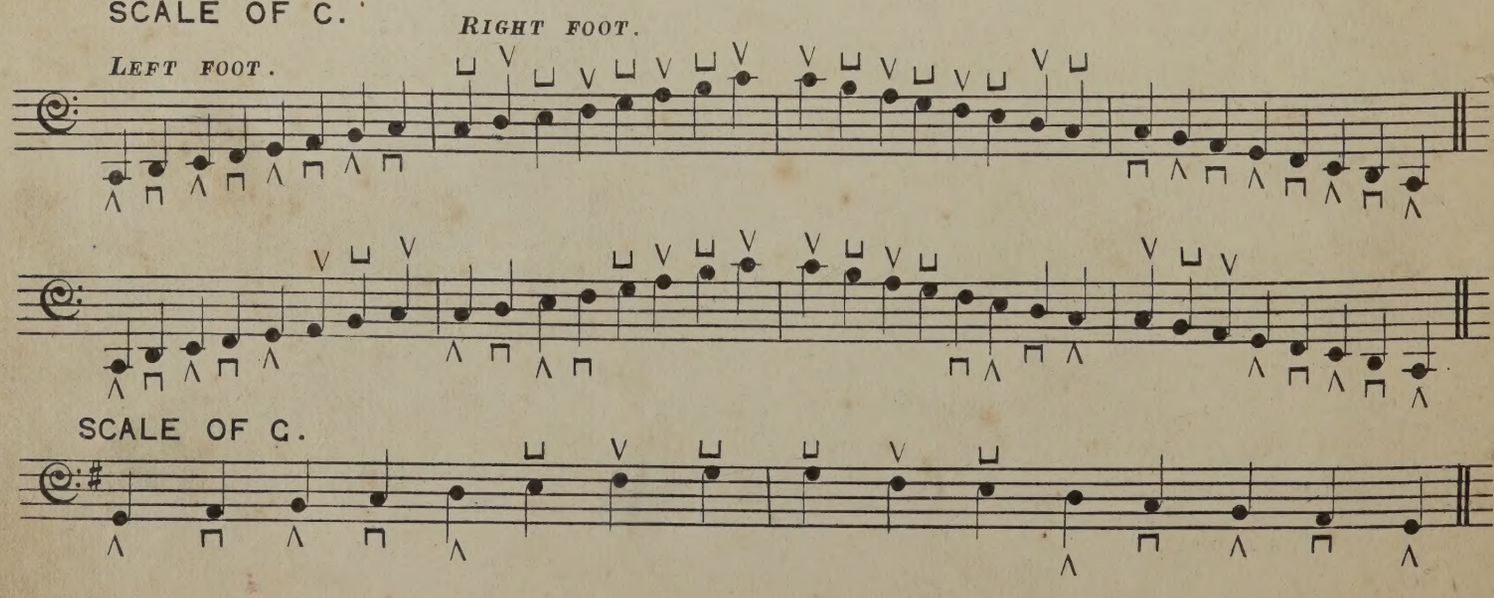



8ves

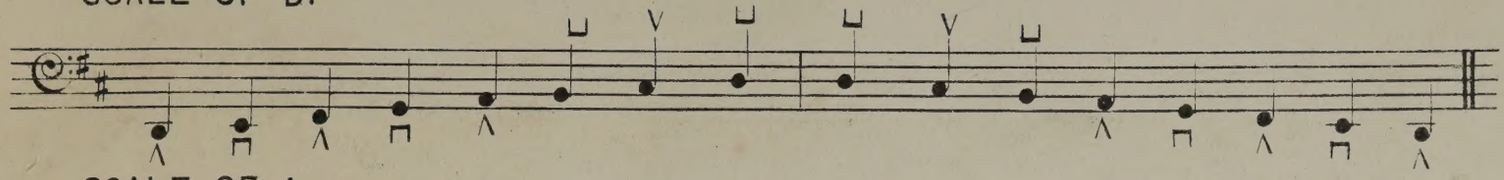


With the heel and toe of each foot.

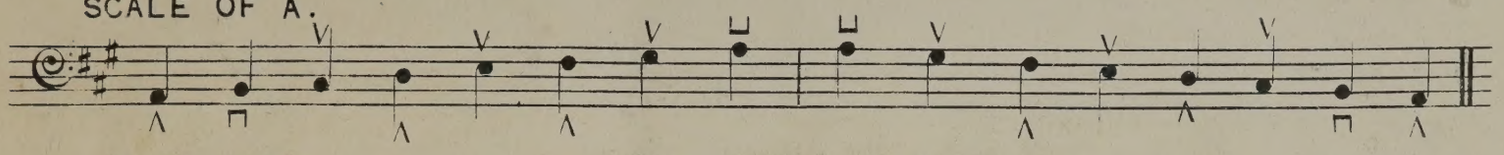
SCALE OF C.



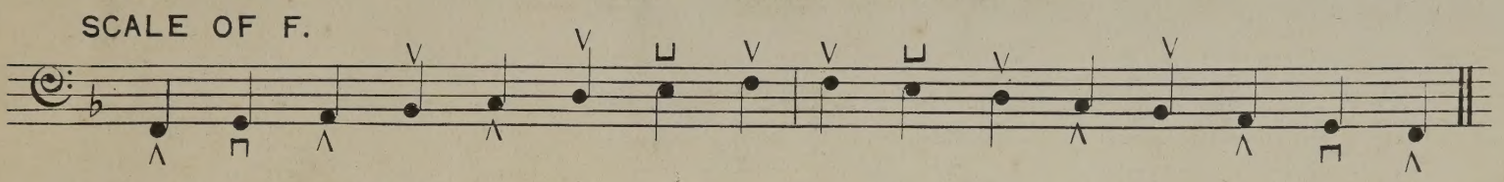
SCALE OF D.



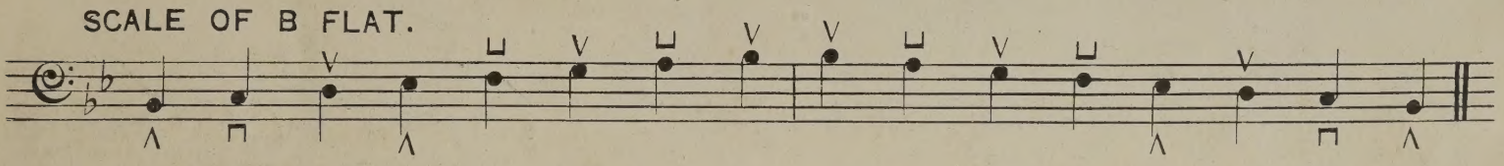
SCALE OF A.



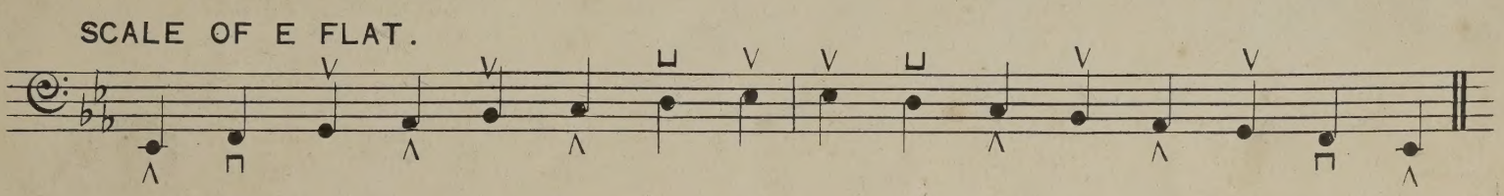
SCALE OF F.



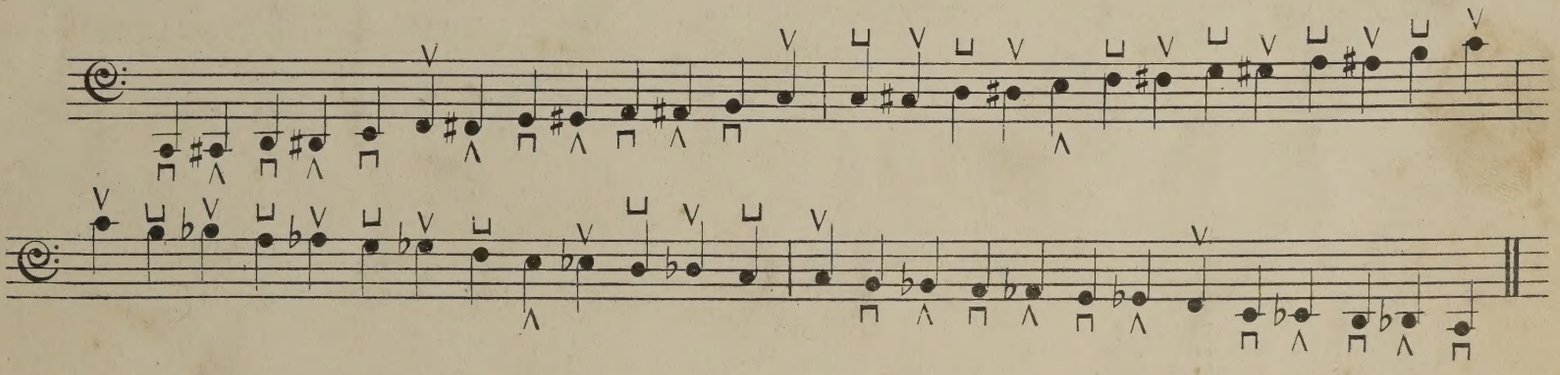
SCALE OF B FLAT.



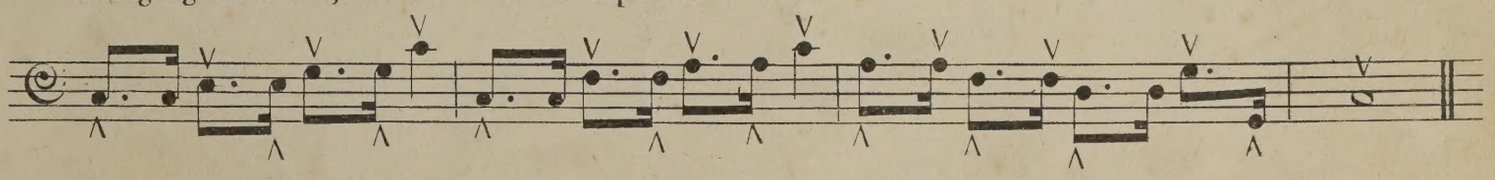
SCALE OF E FLAT.



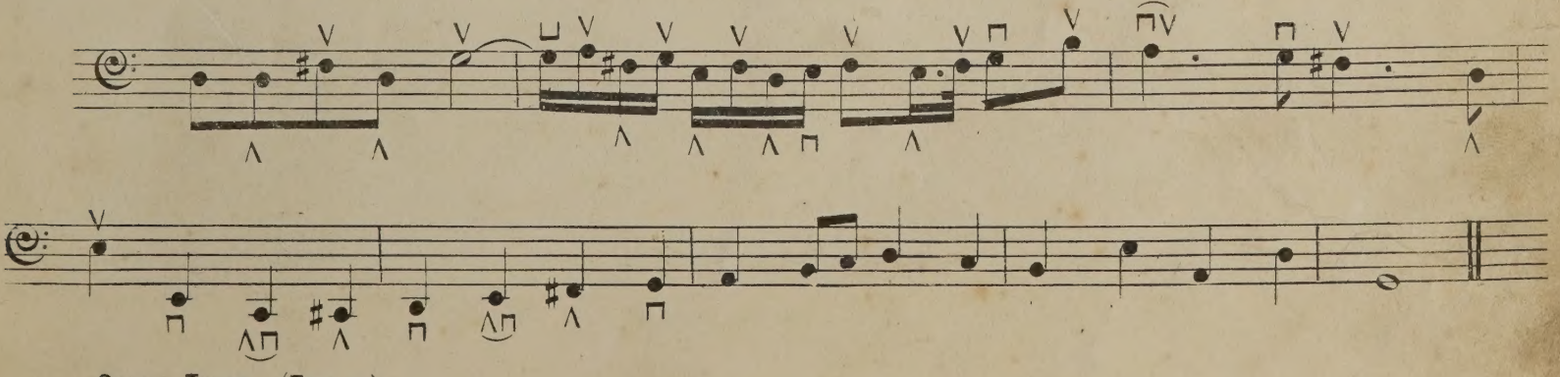
CHROMATIC SCALE.



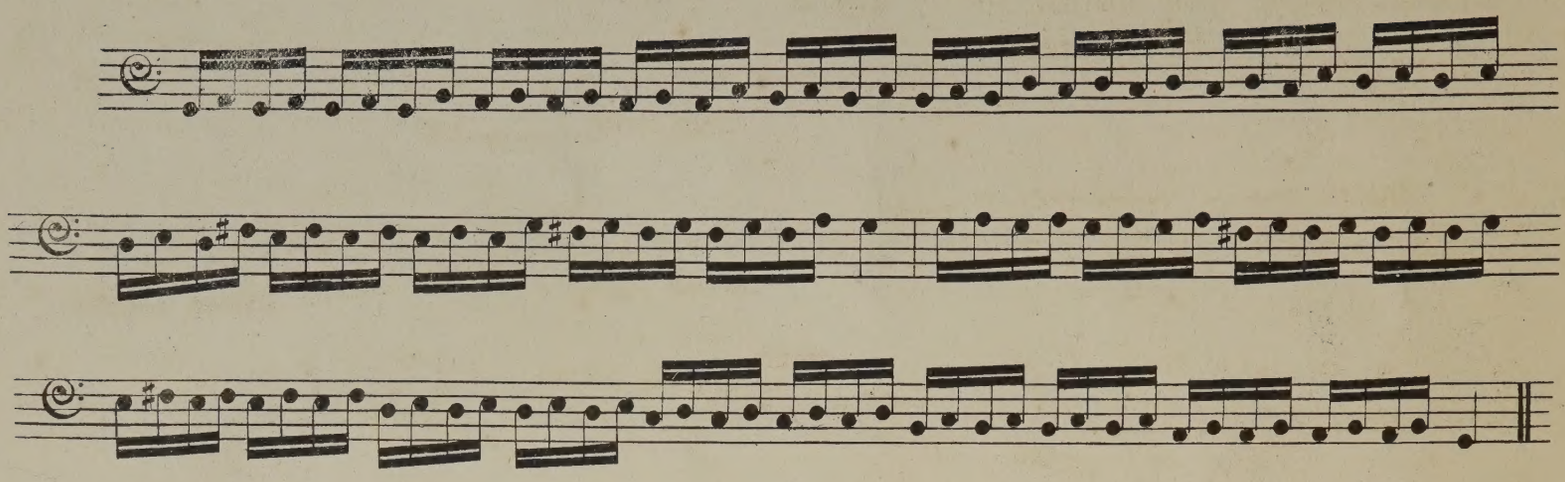
Changing the Feet, when a note is repeated.

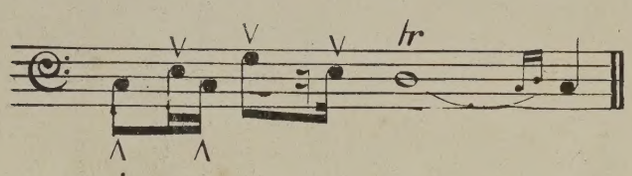


Substituting the toe for the heel, or, the heel for the toe; without repeating the note.

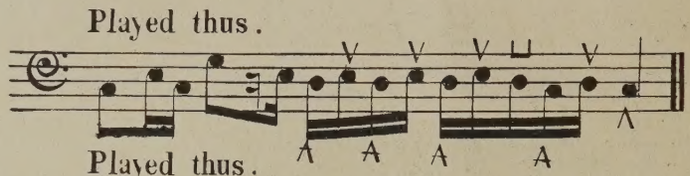


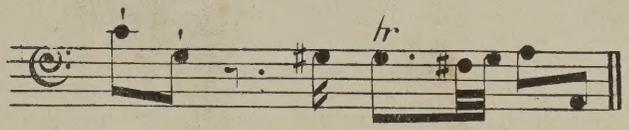
THE SHAKE.



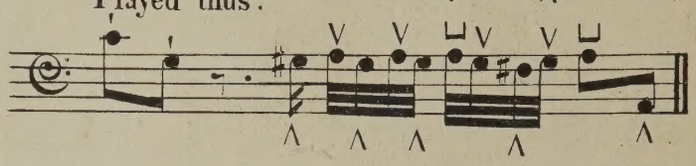


Played thus.

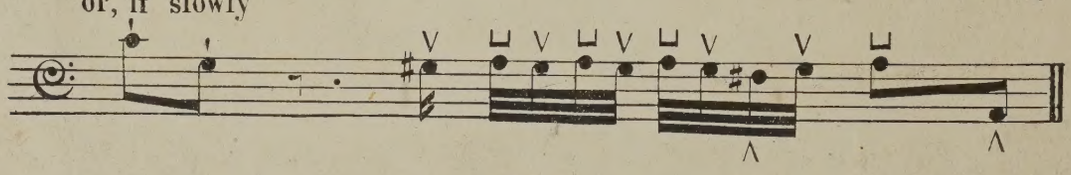




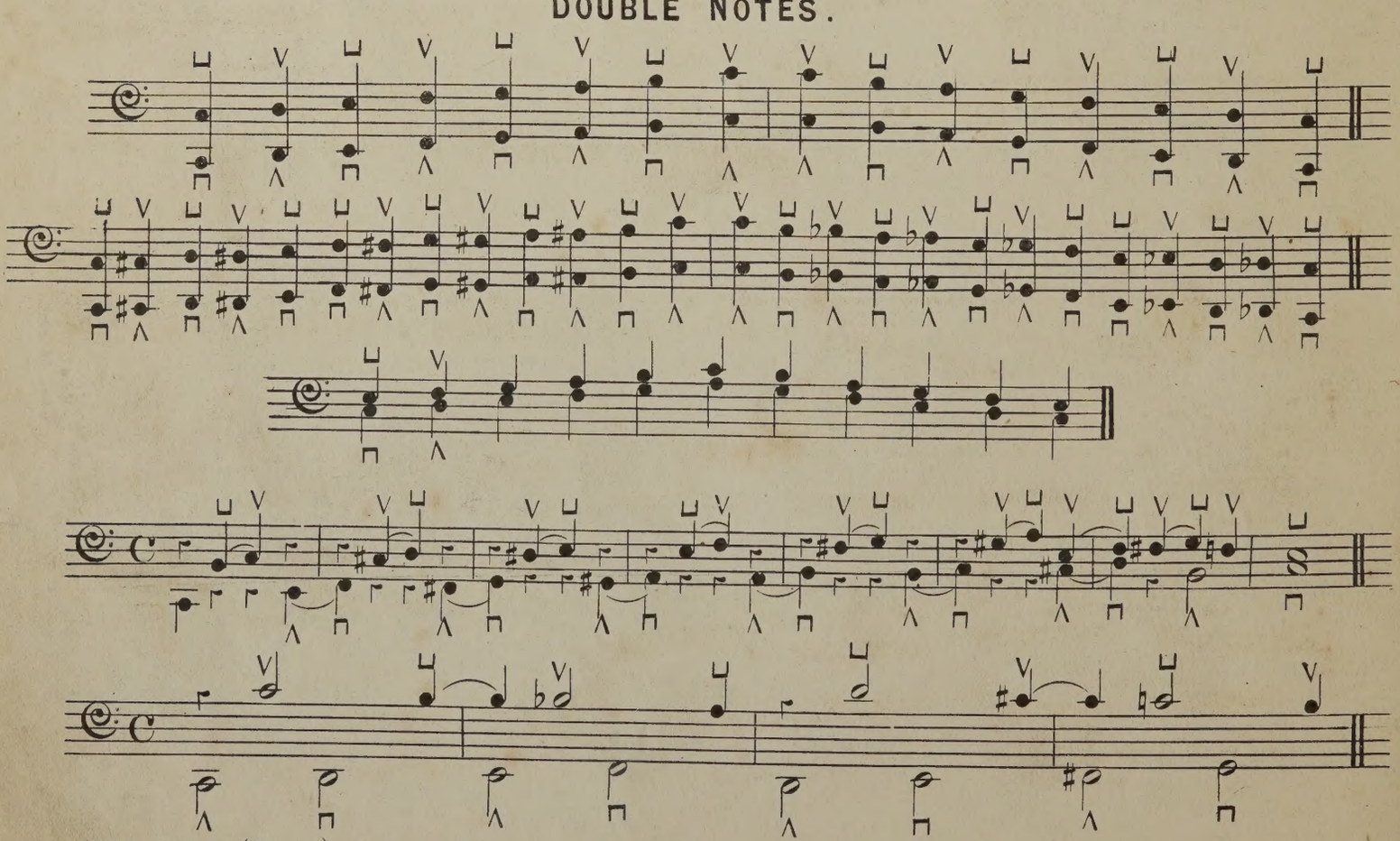
Played thus.



or, if slowly

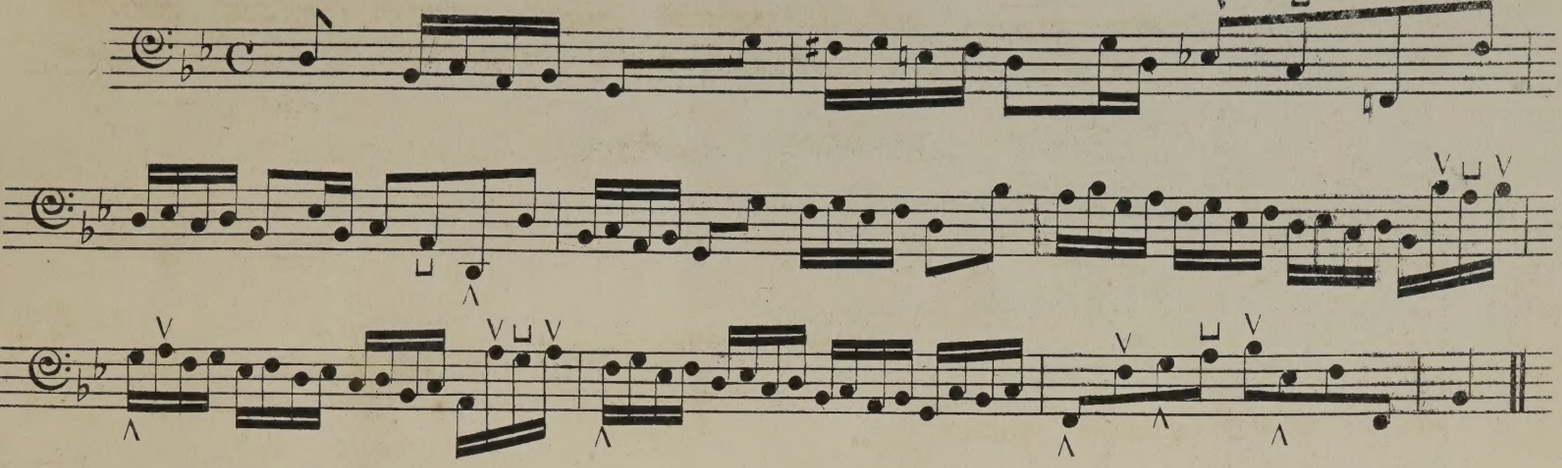


DOUBLE NOTES.

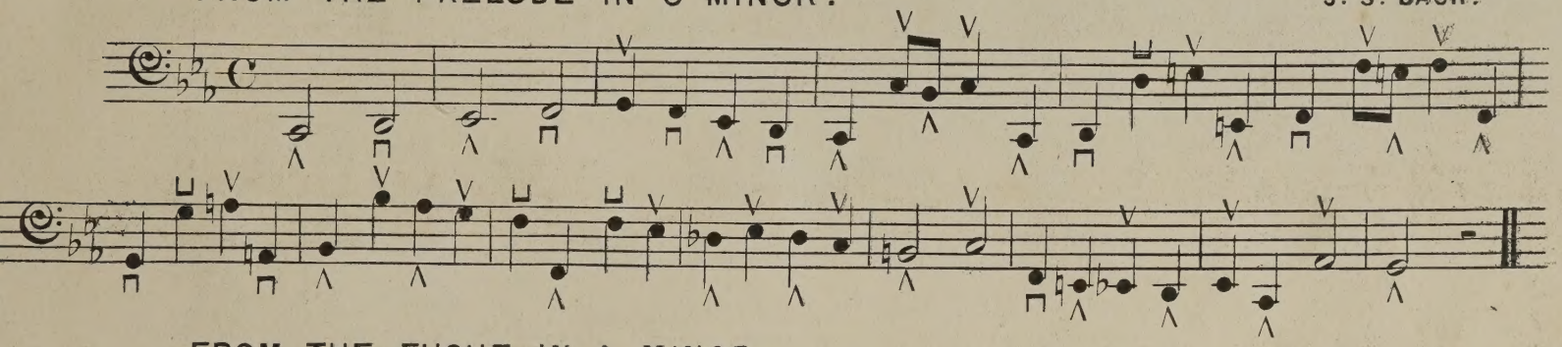


EXTRACTS OF PEDAL PASSAGES.

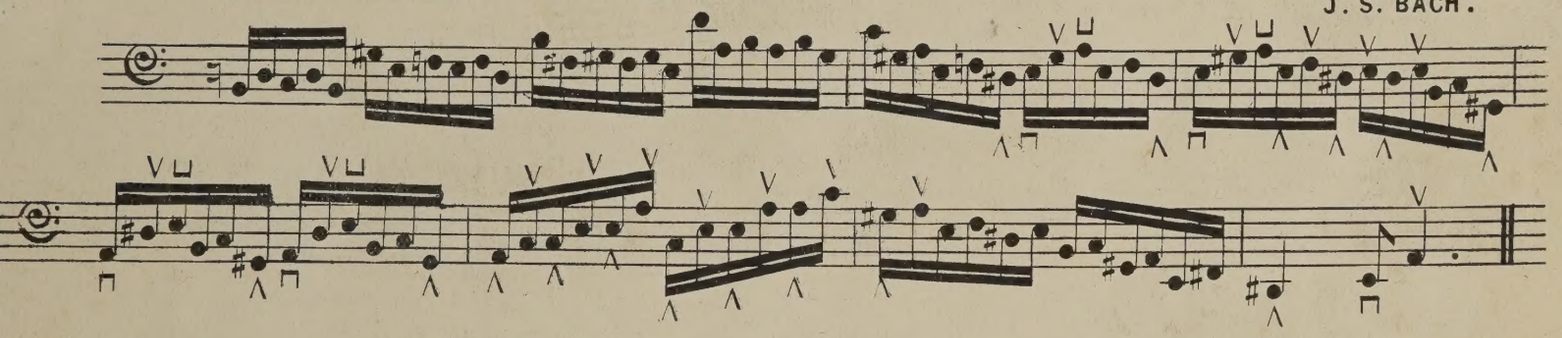
FROM THE FUGUE IN C MINOR. J. S. BACH.



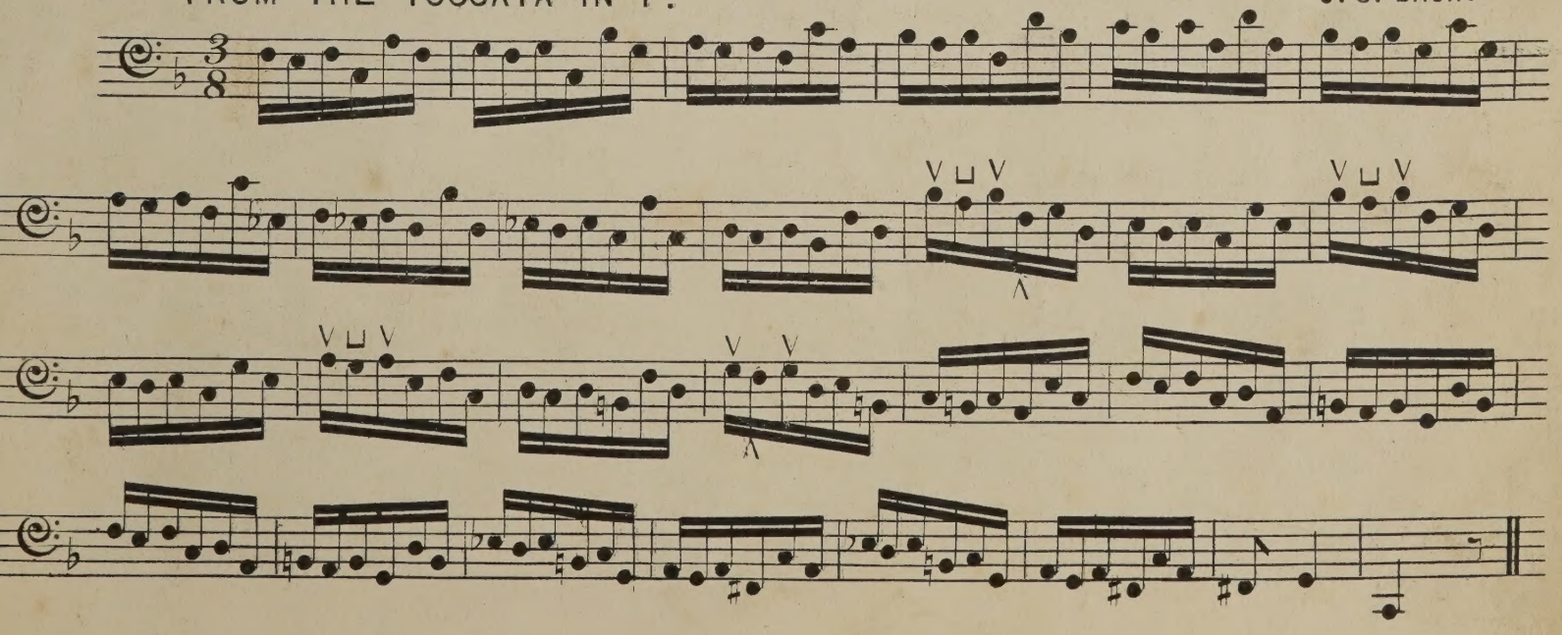
FROM THE PRELUDE IN C MINOR. J. S. BACH.



FROM THE FUGUE IN A MINOR. J. S. BACH.

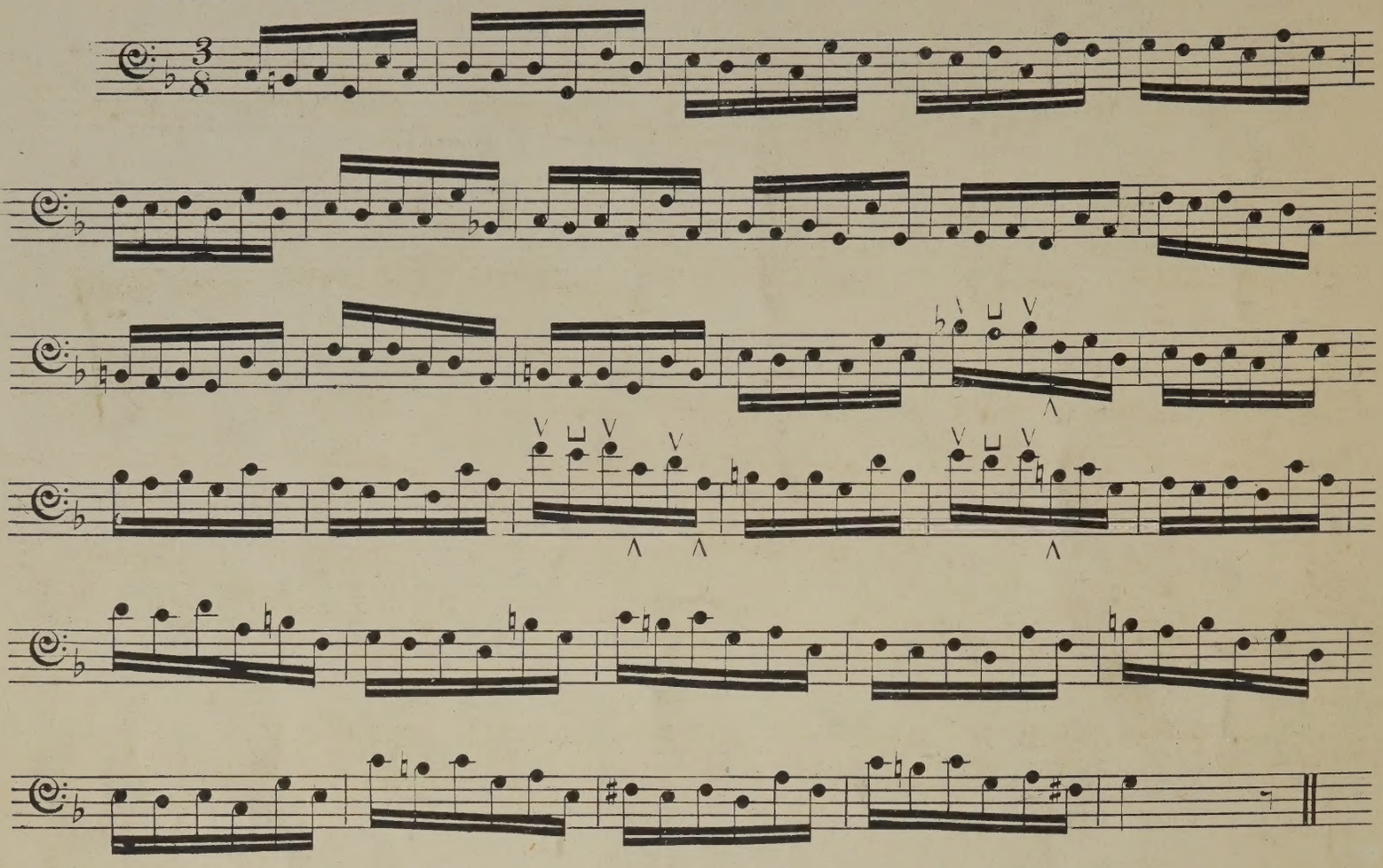


FROM THE TOCCATA IN F. J. S. BACH.



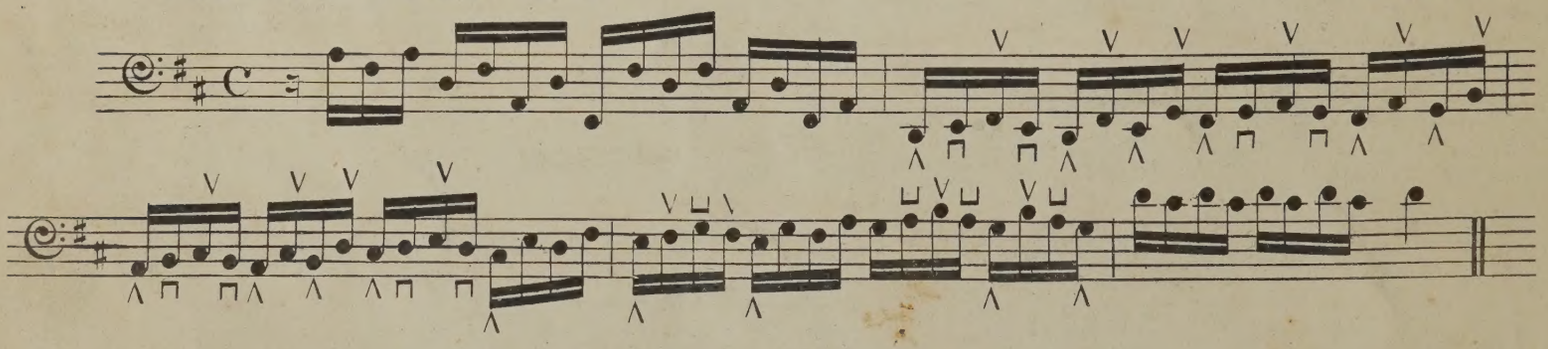
FROM THE TOCCATA IN F.

J. S. BACH.



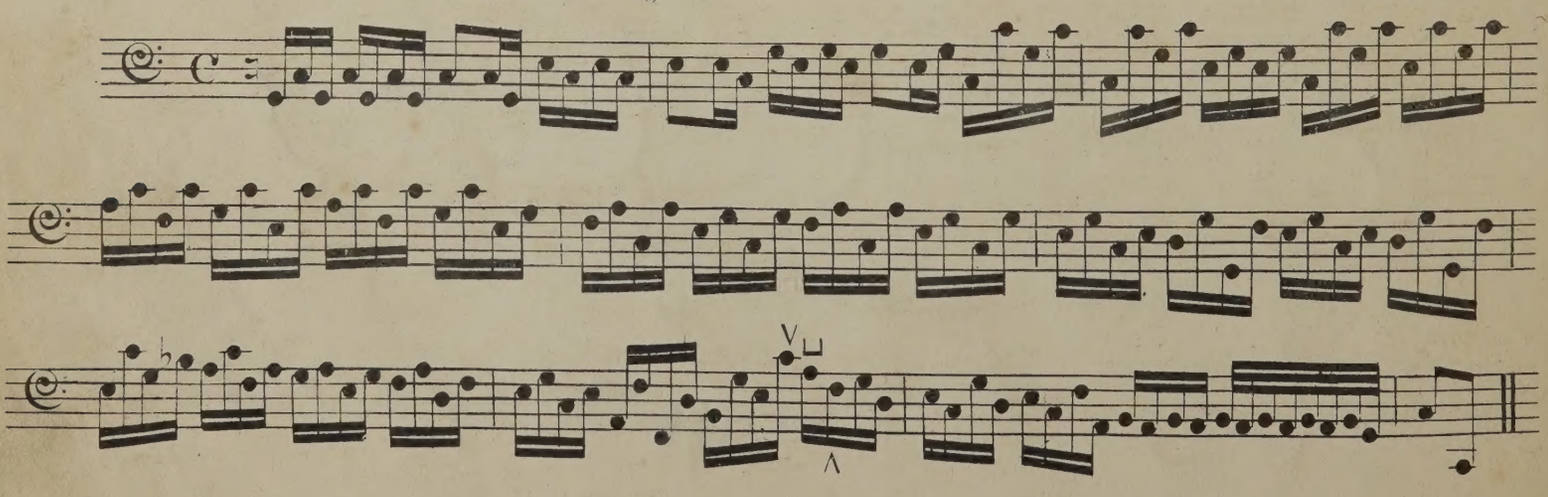
FROM THE FUGUE IN D.

J. S. BACH.



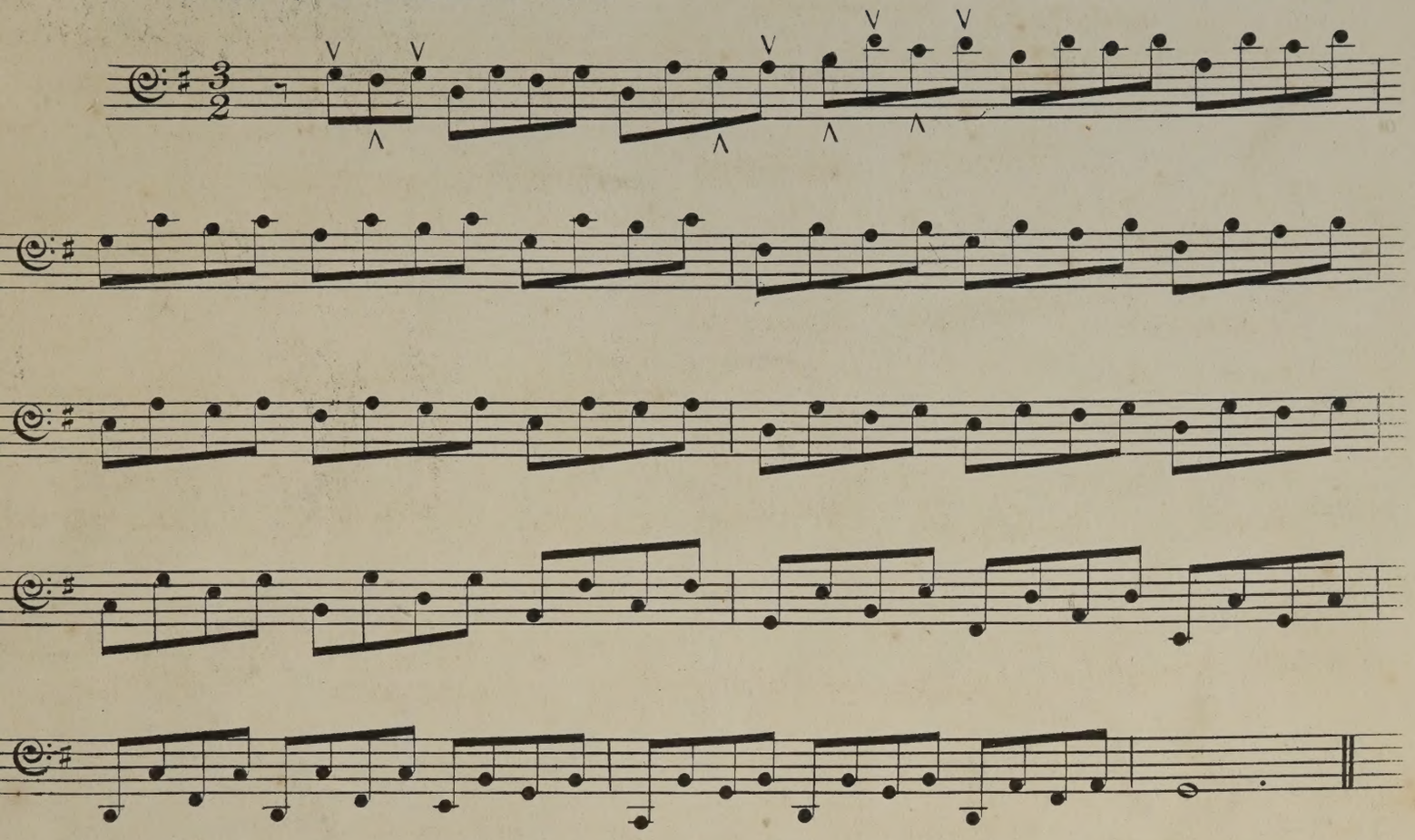
FROM THE PRELUDE IN C.

J. S. BACH.



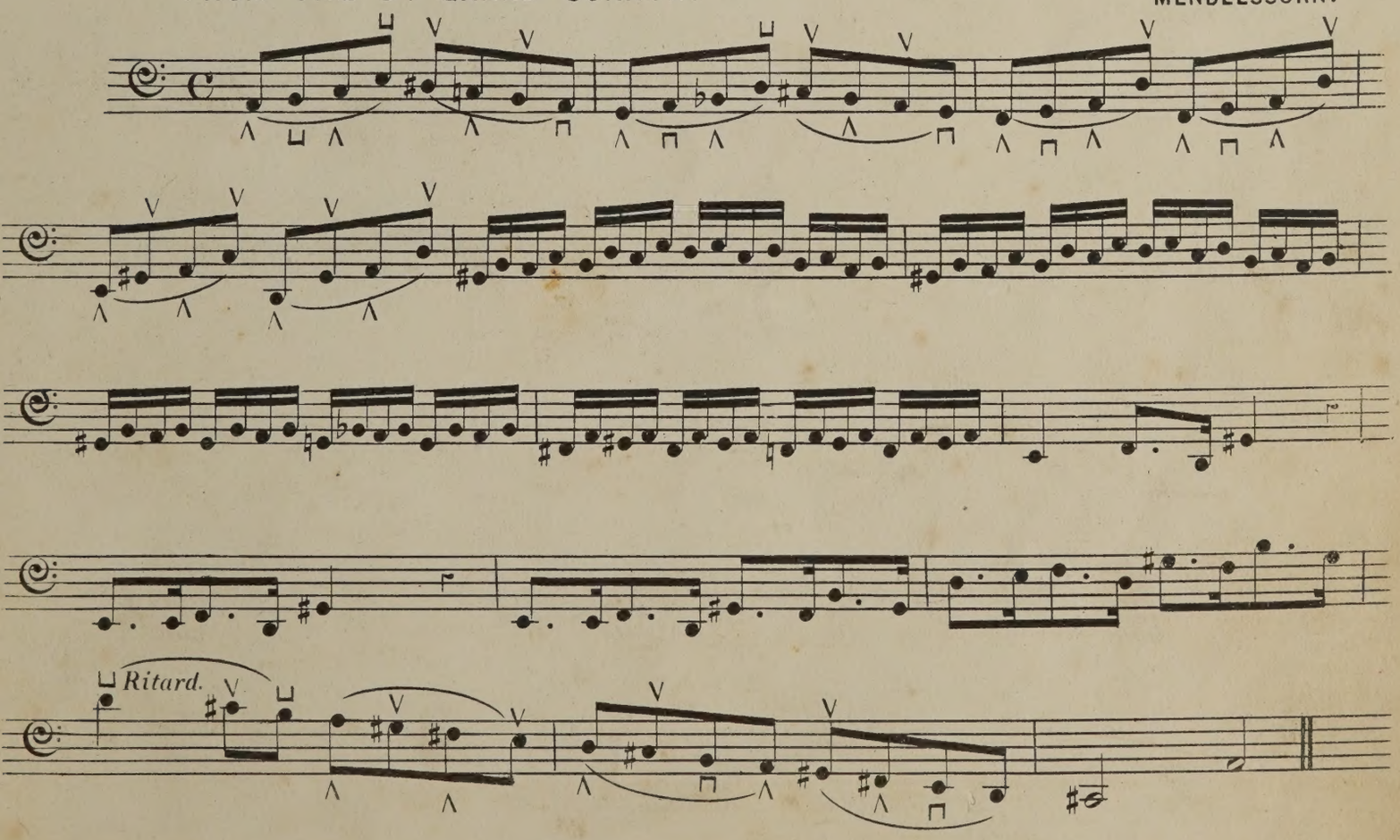
FROM THE PRELUDE IN C.

J. S. BACH.



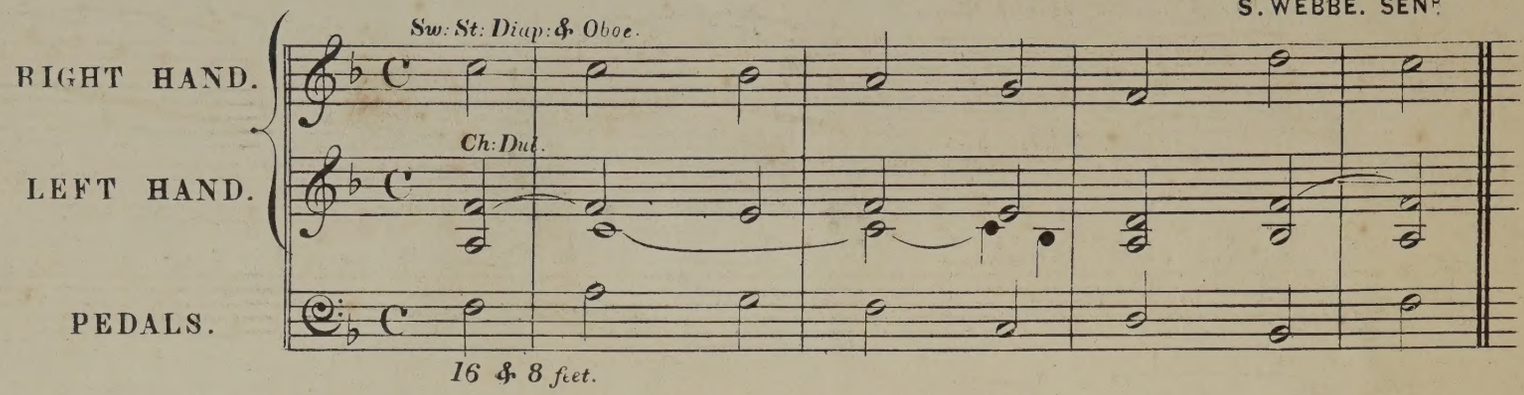
FROM THE 3RD GRAND SONATA.

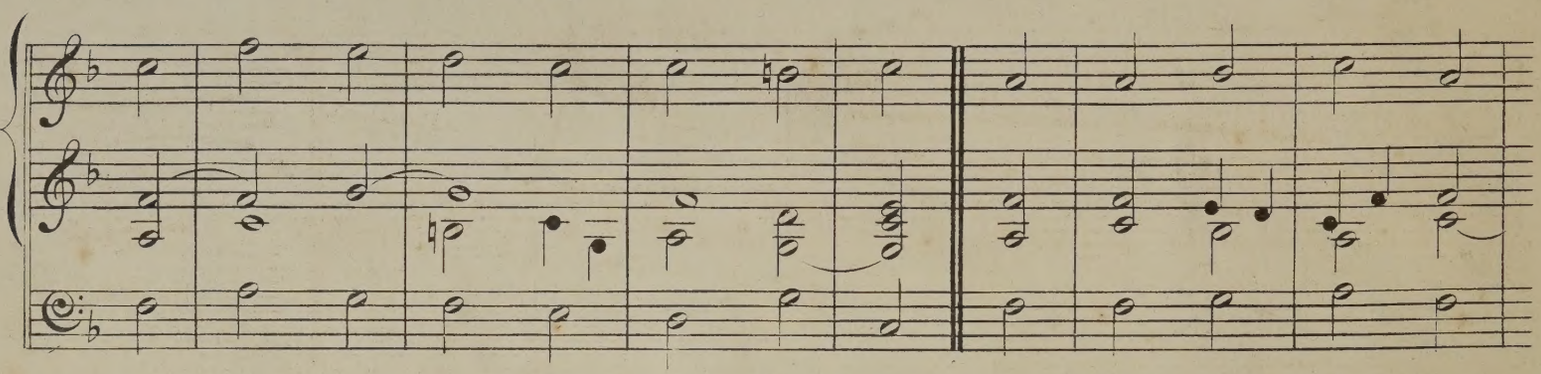
MENDELSSOHN.

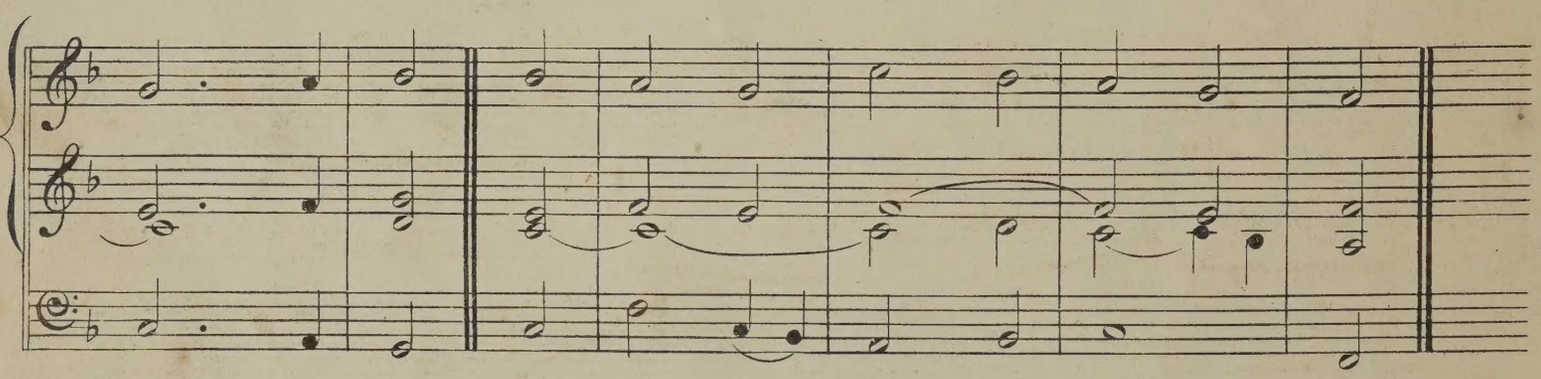


MELCOMBE.

S. WEBBE. SEN^R.

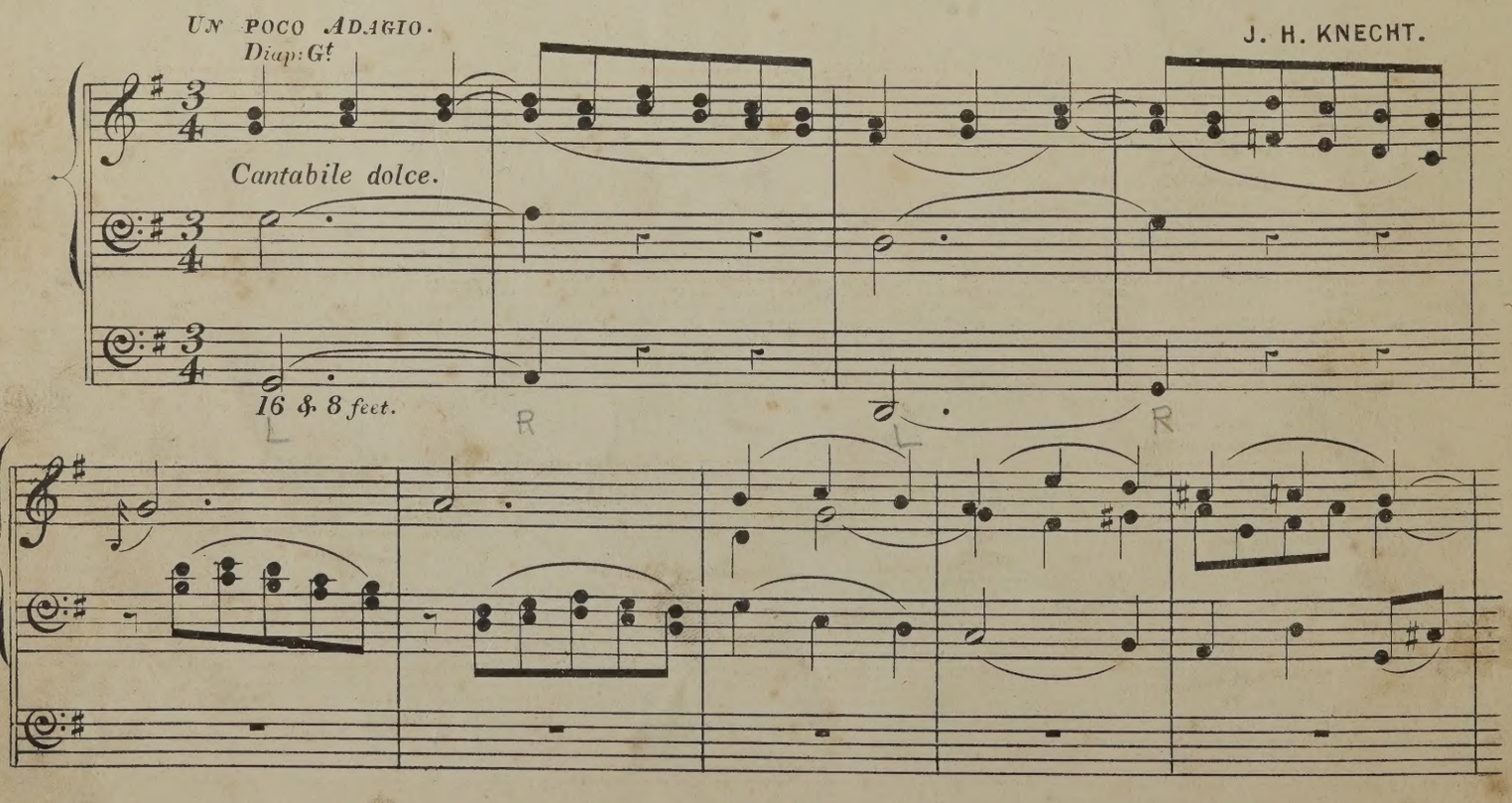


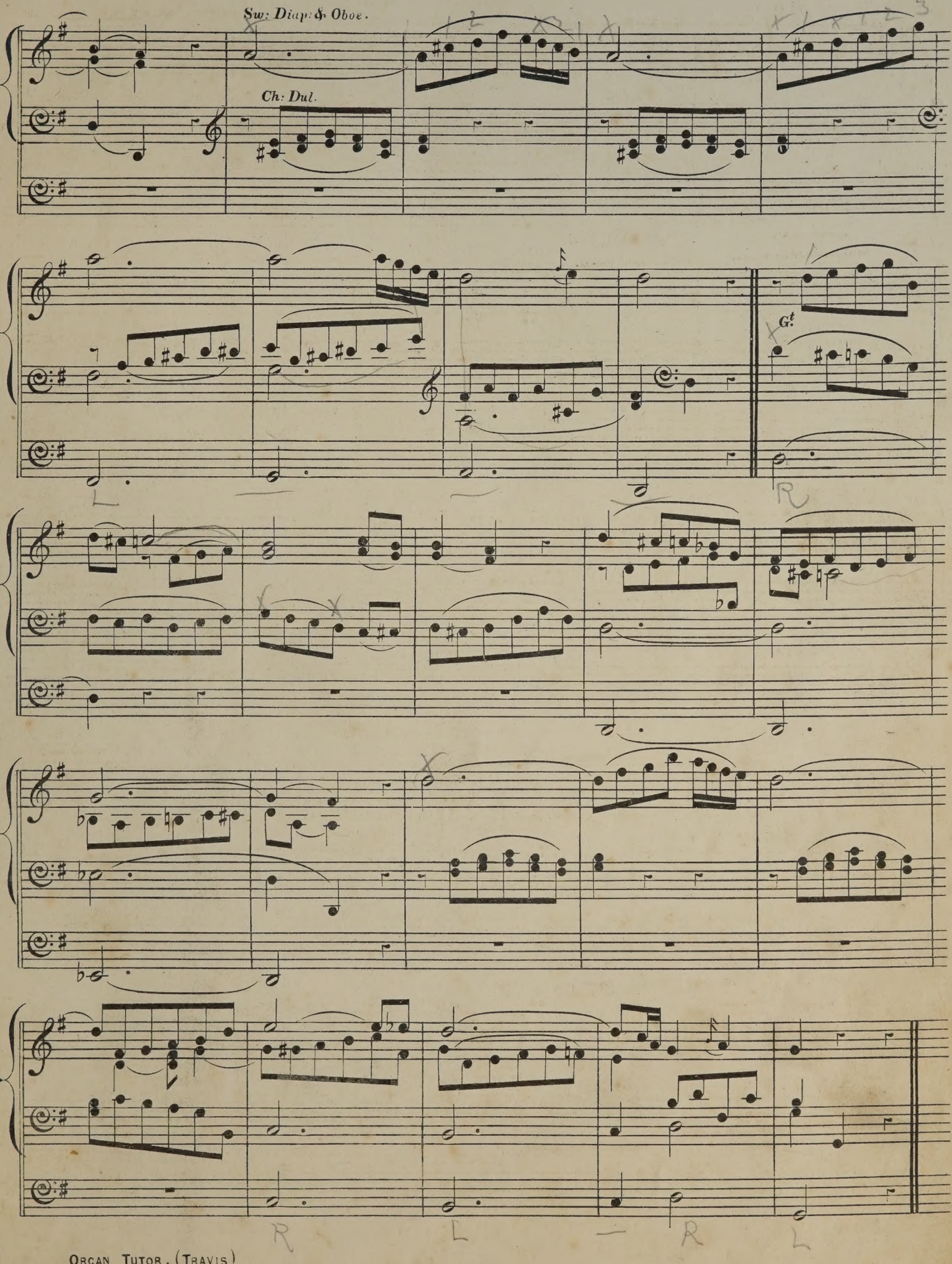




UN POCO ADAGIO.

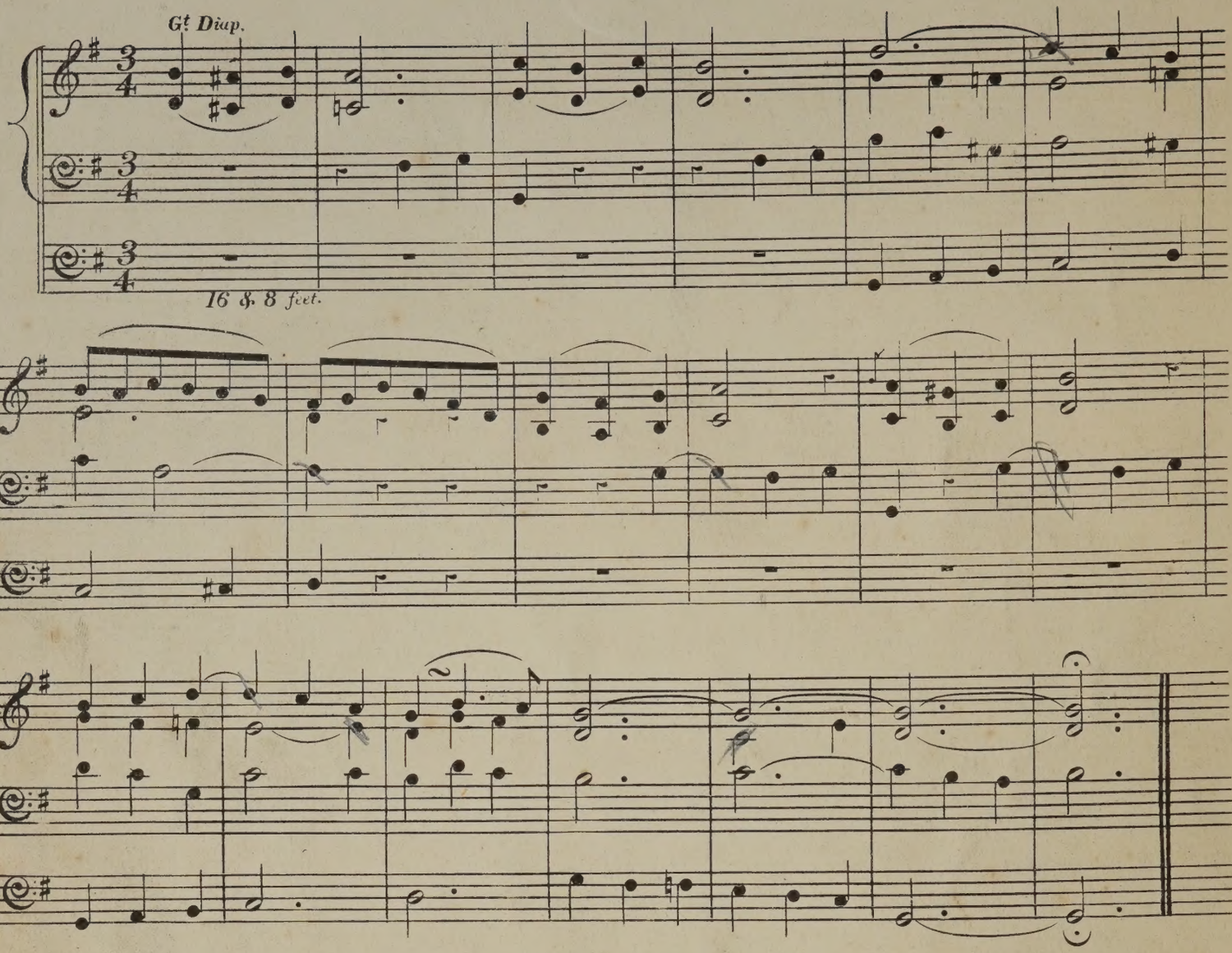
J. H. KNECHT.




Sw: Diap: & Oboe.
Ch: Dul.
G.t

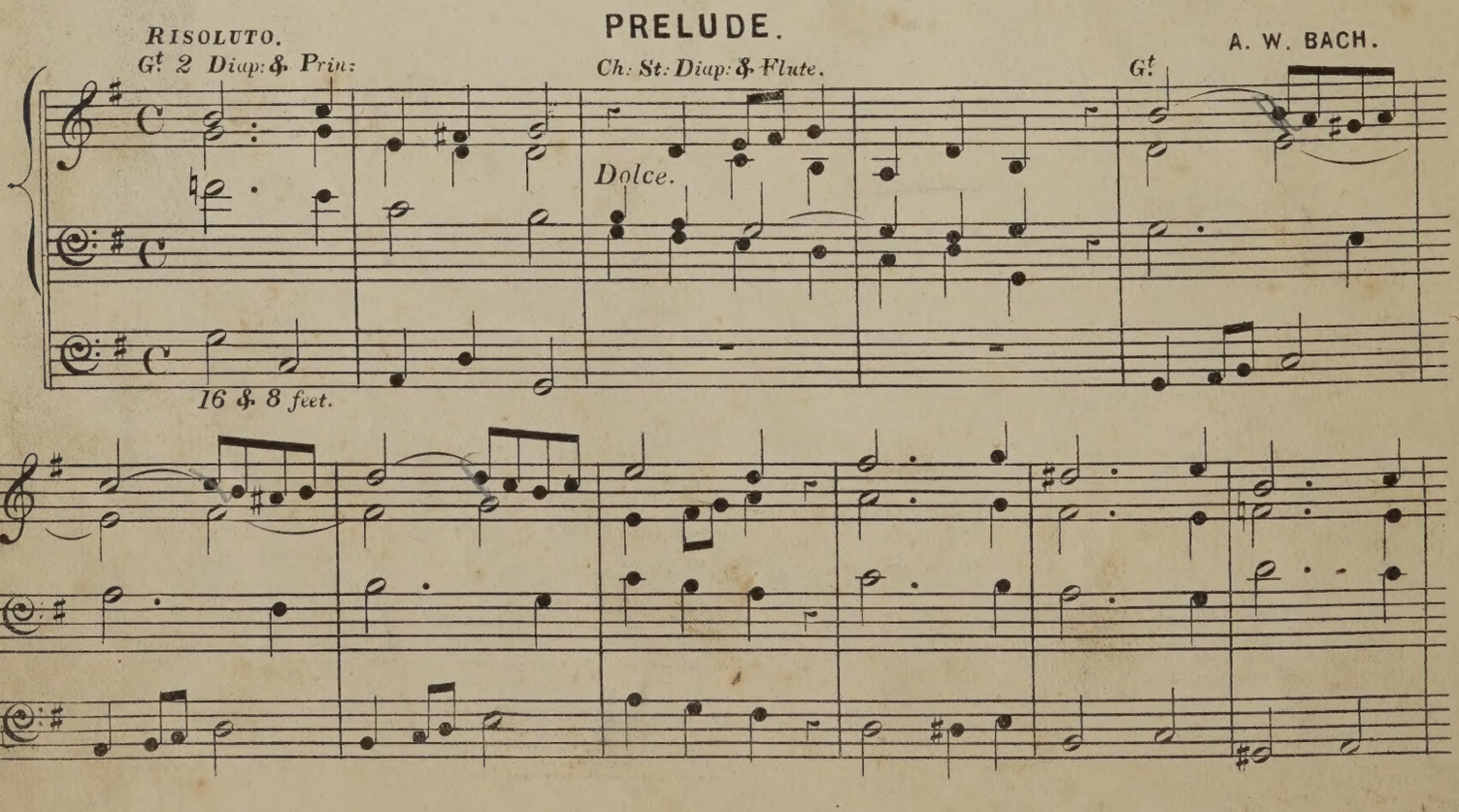
PRELUDE.

A. W. BACH.



PRELUDE.

A. W. BACH.



PRELUDE.

A. W. BACH.

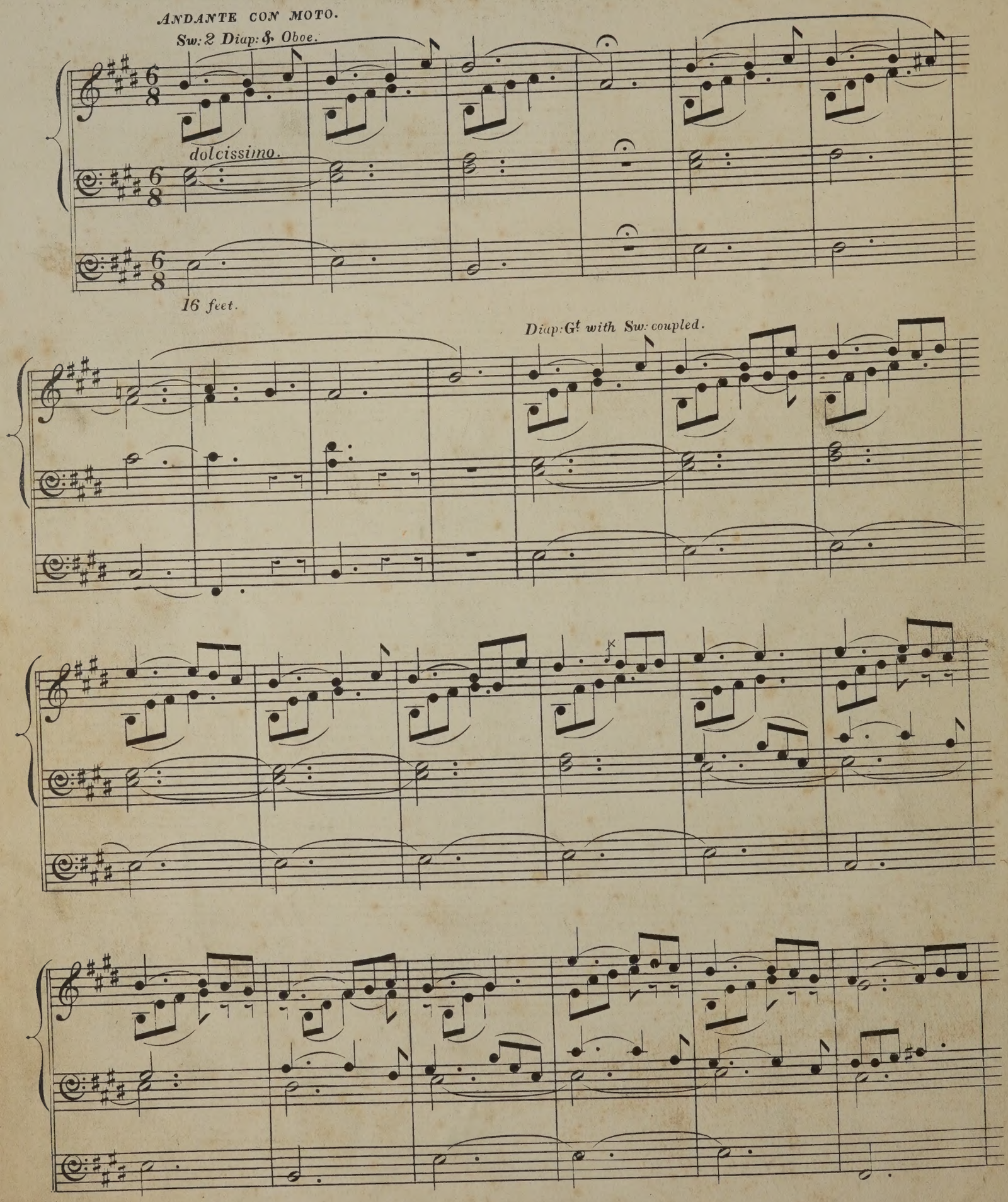
Diap: Gt

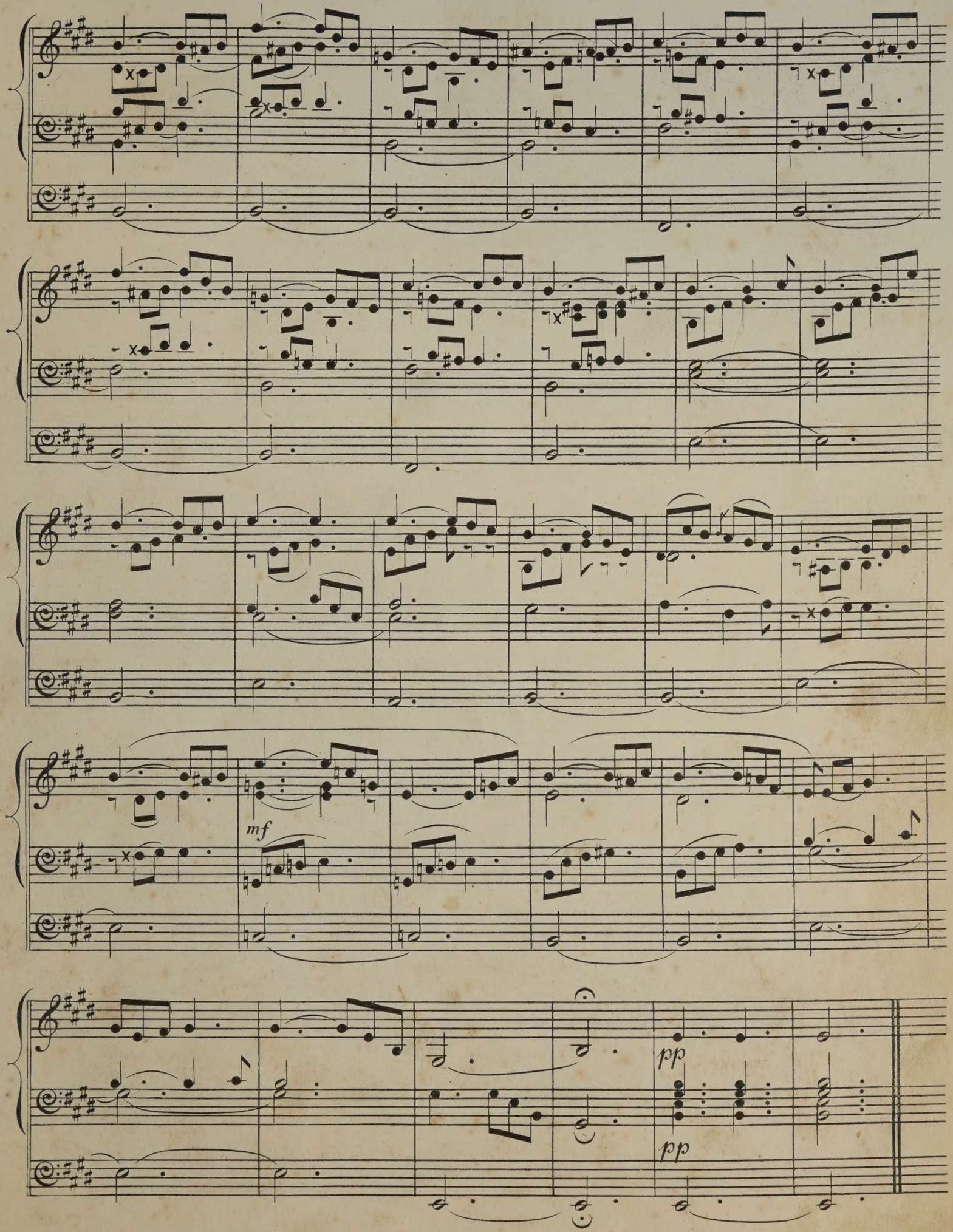
hr

hr

BARCAROLLE.

WEBER.




mf
pp
pp

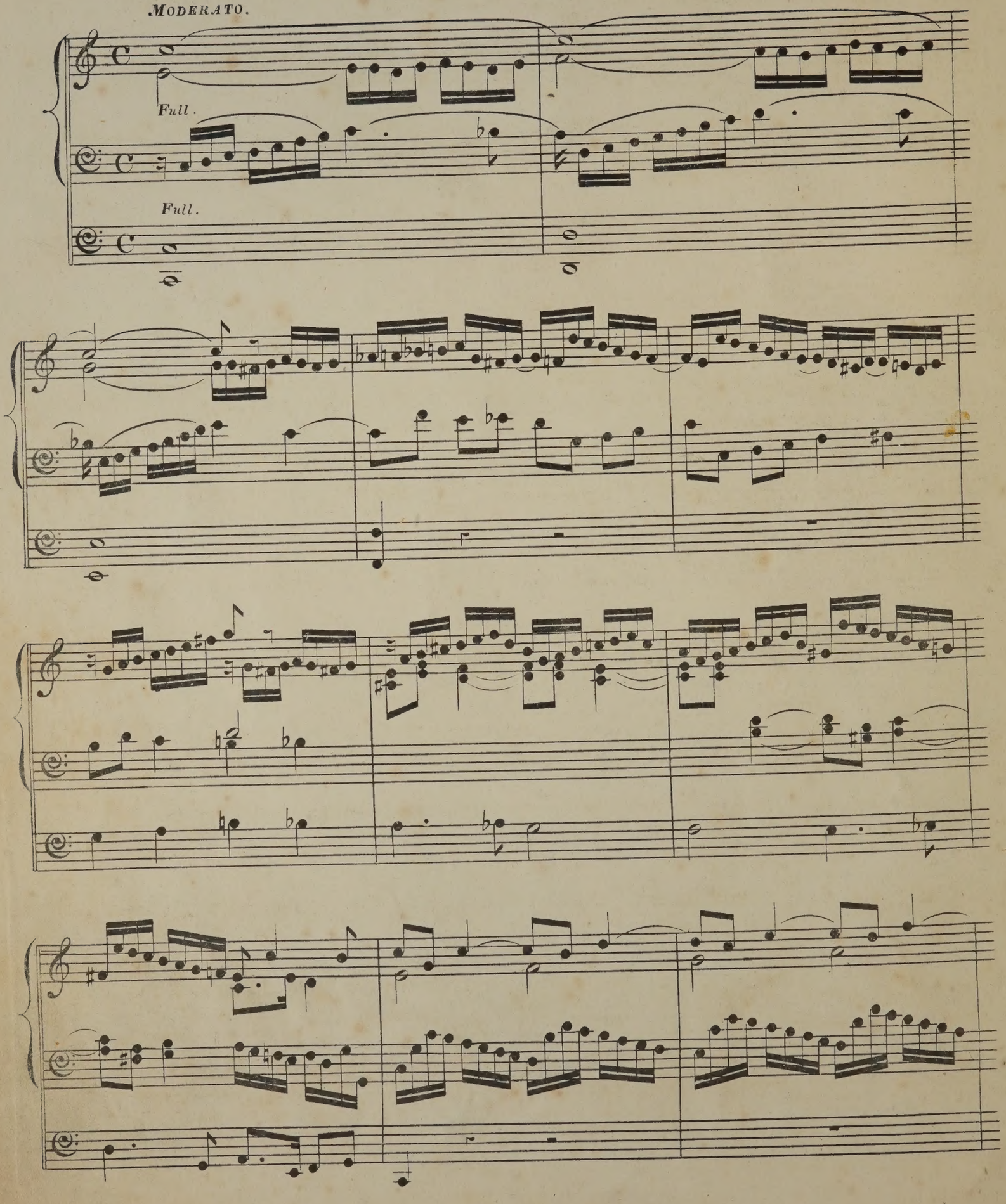
POSTLUDE.

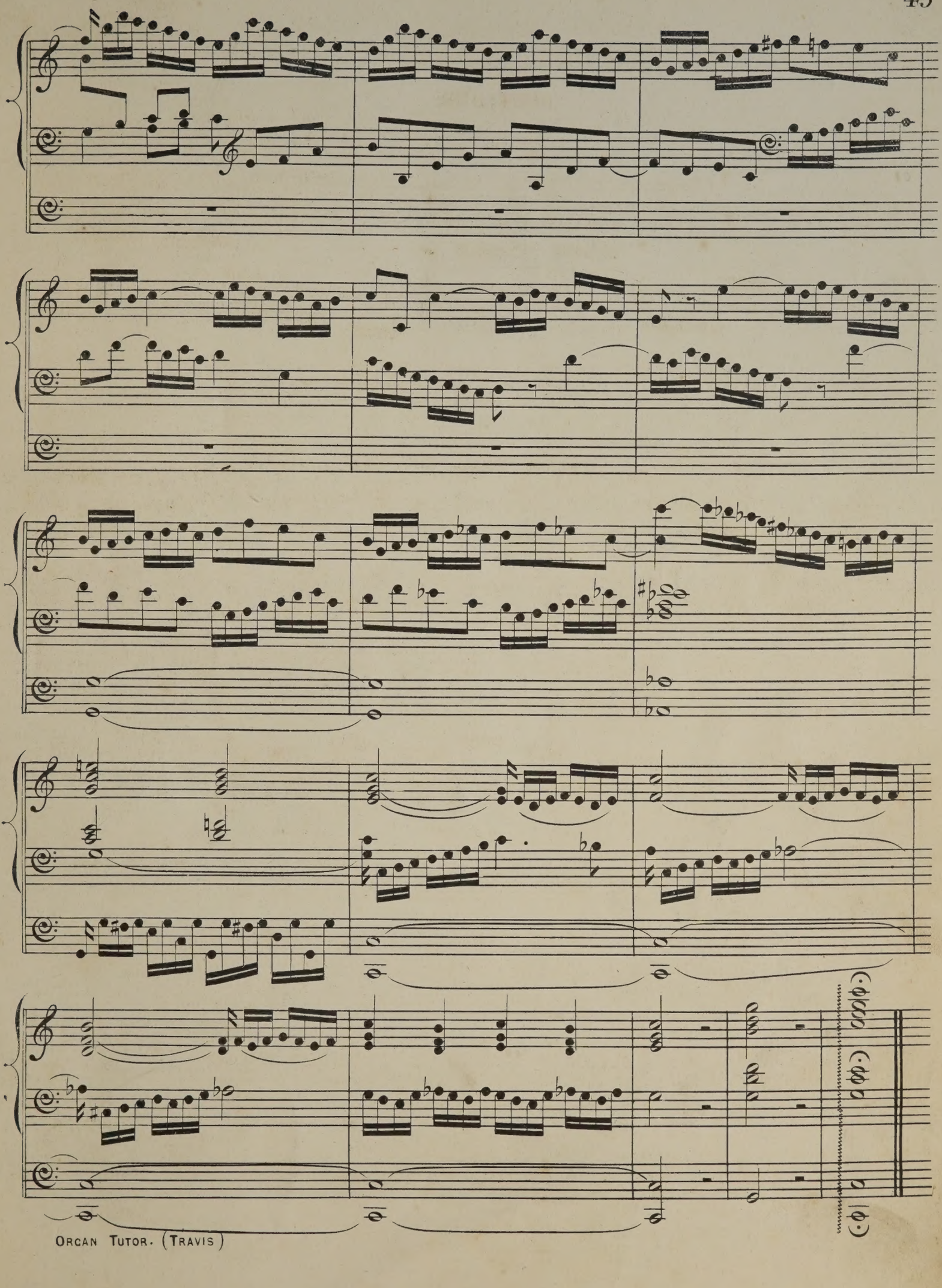
RINK.

MODERATO.

Full.

Full.

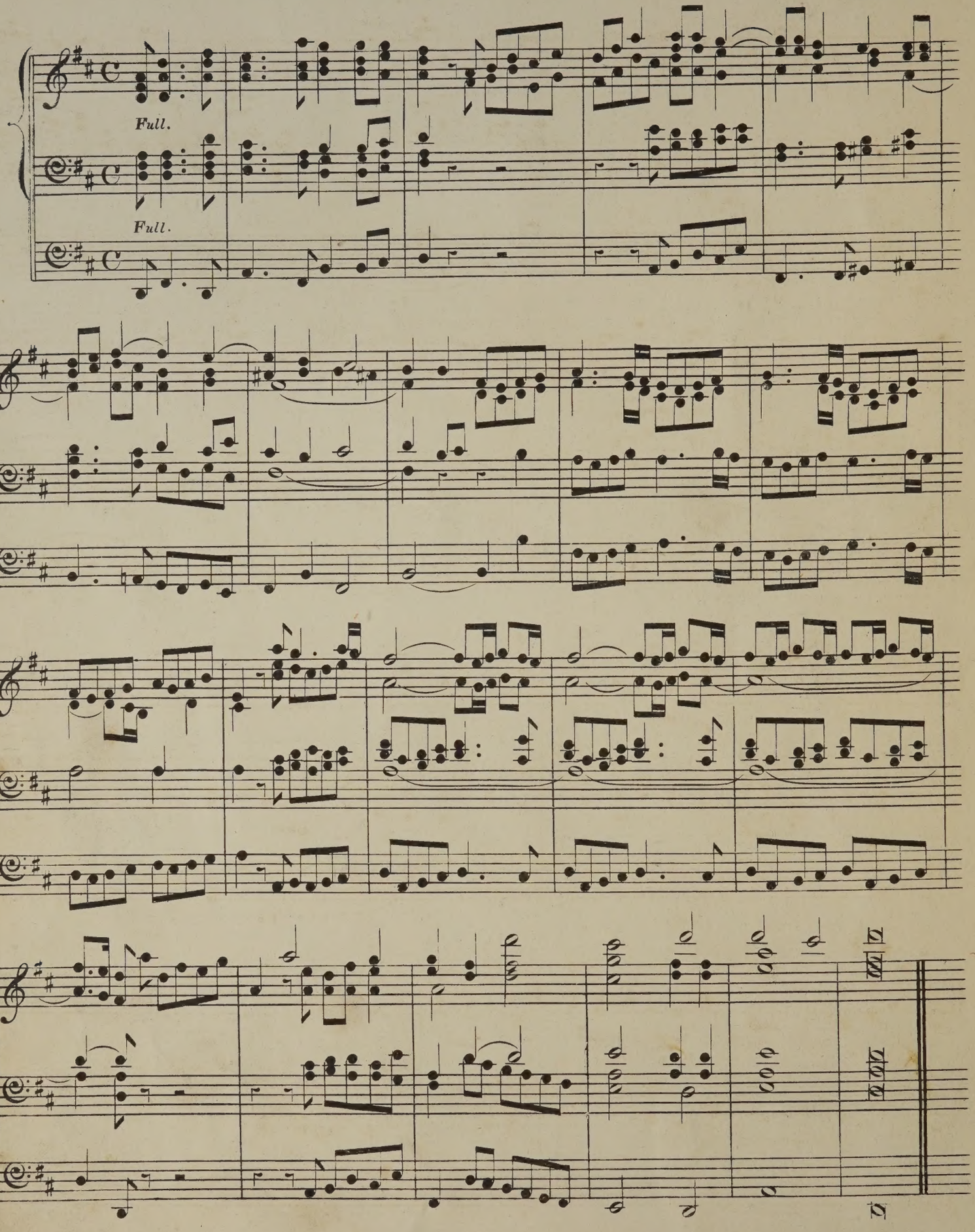




THOU ART THE KING OF GLORY.

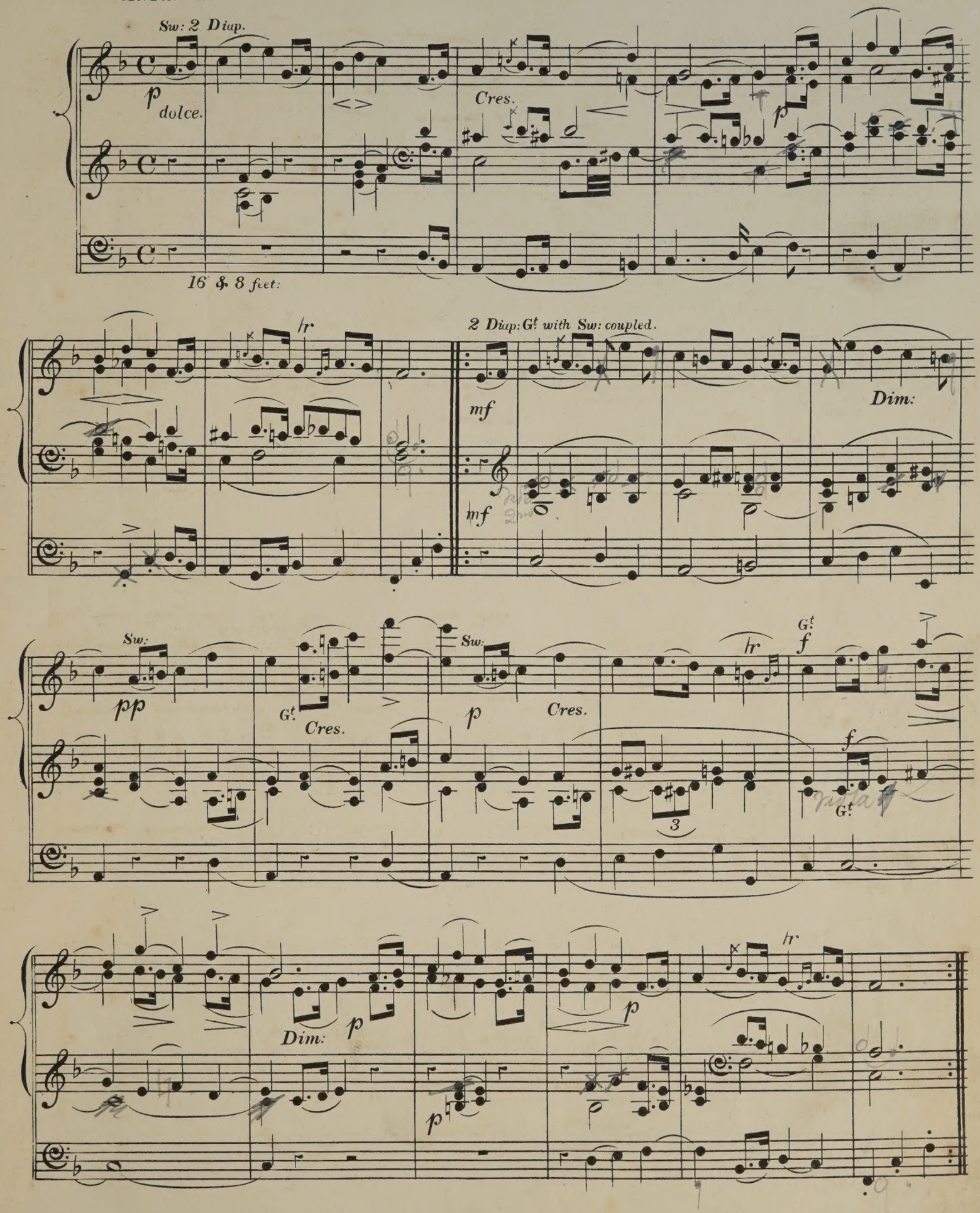
CHORUS, FROM THE "DETTINGEN TE DEUM"

HANDEL.



ARIA.

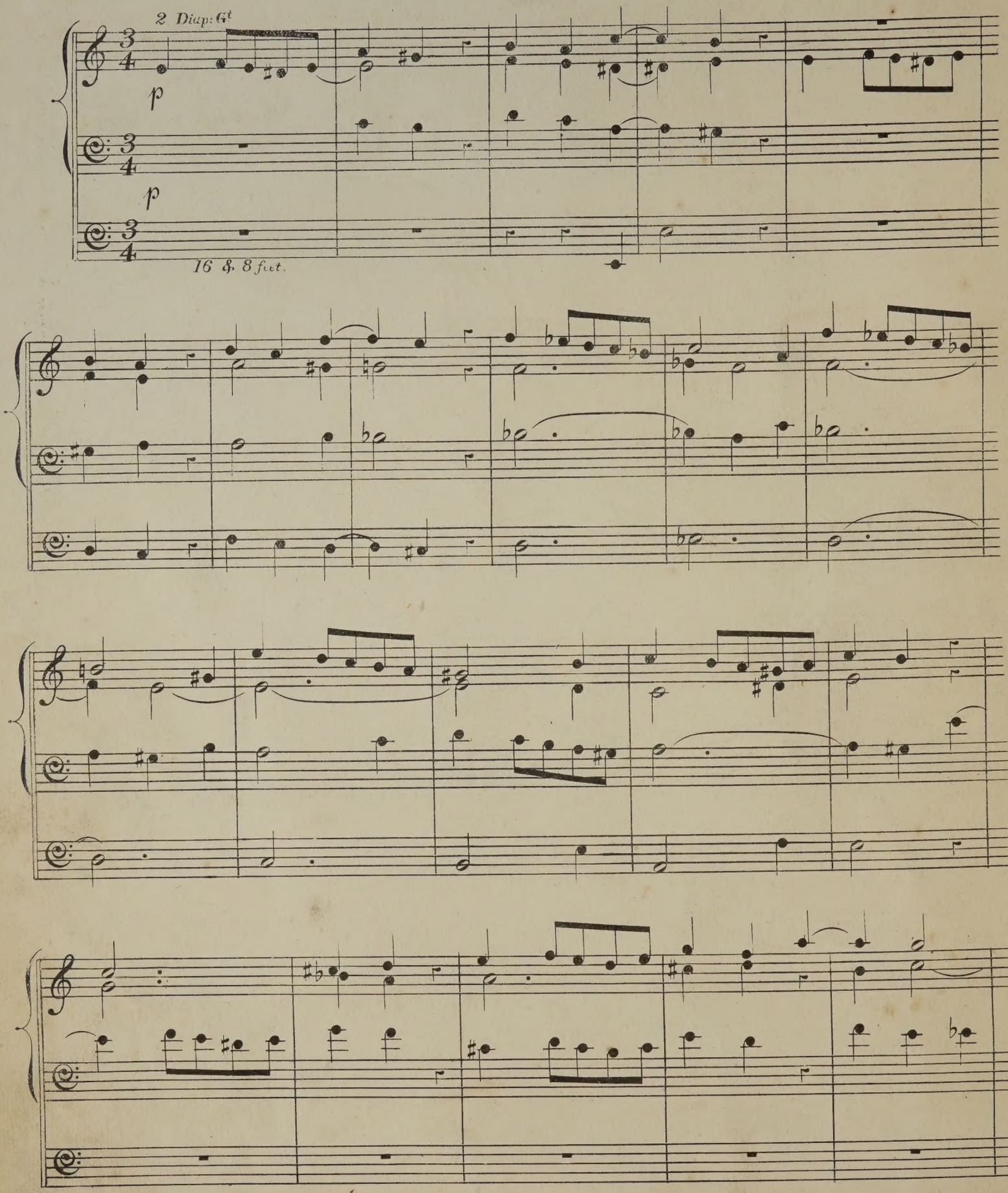
ANDANTE. SPOHR.

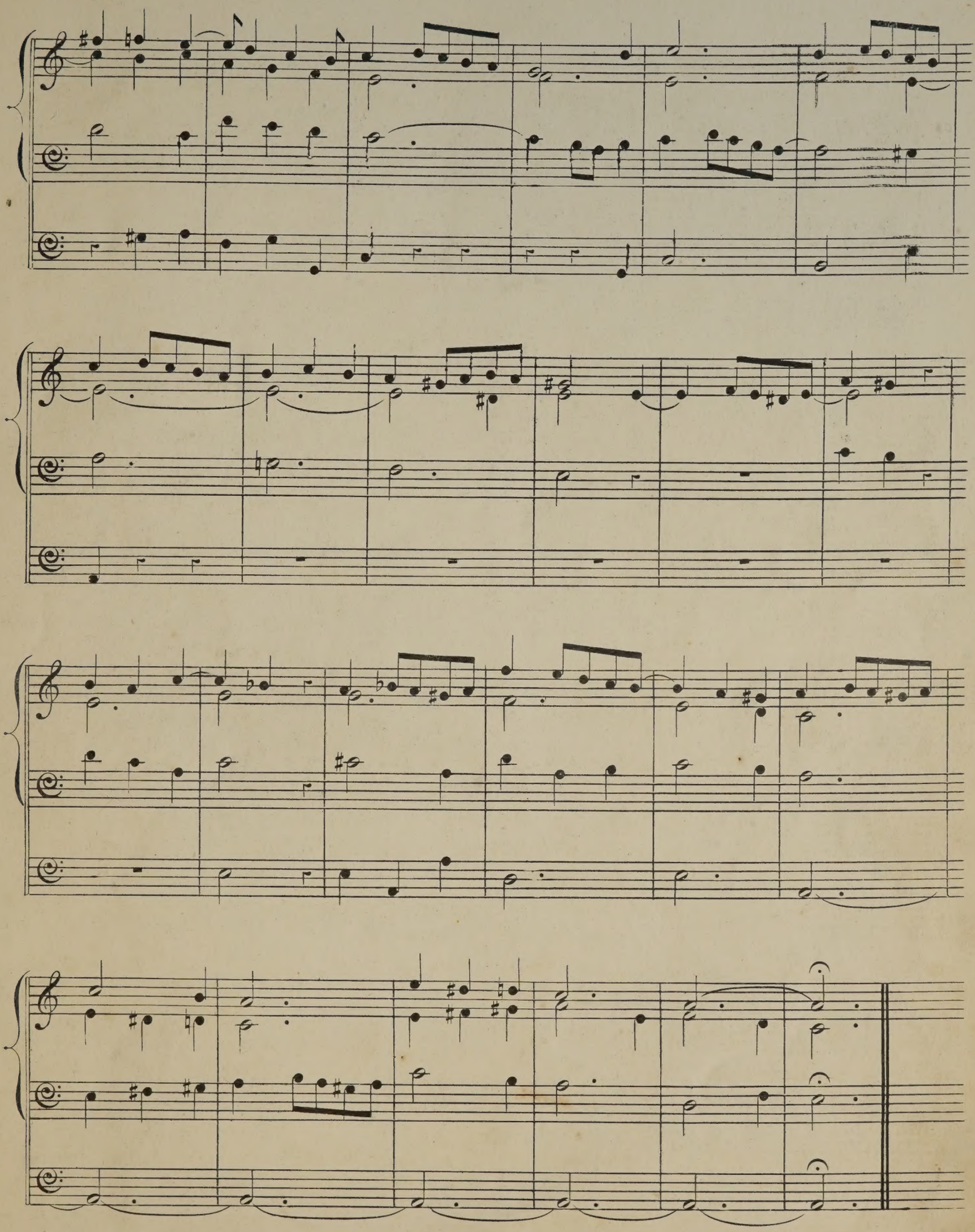


PRELUDE.

A. HESSE.

ANDANTINO.

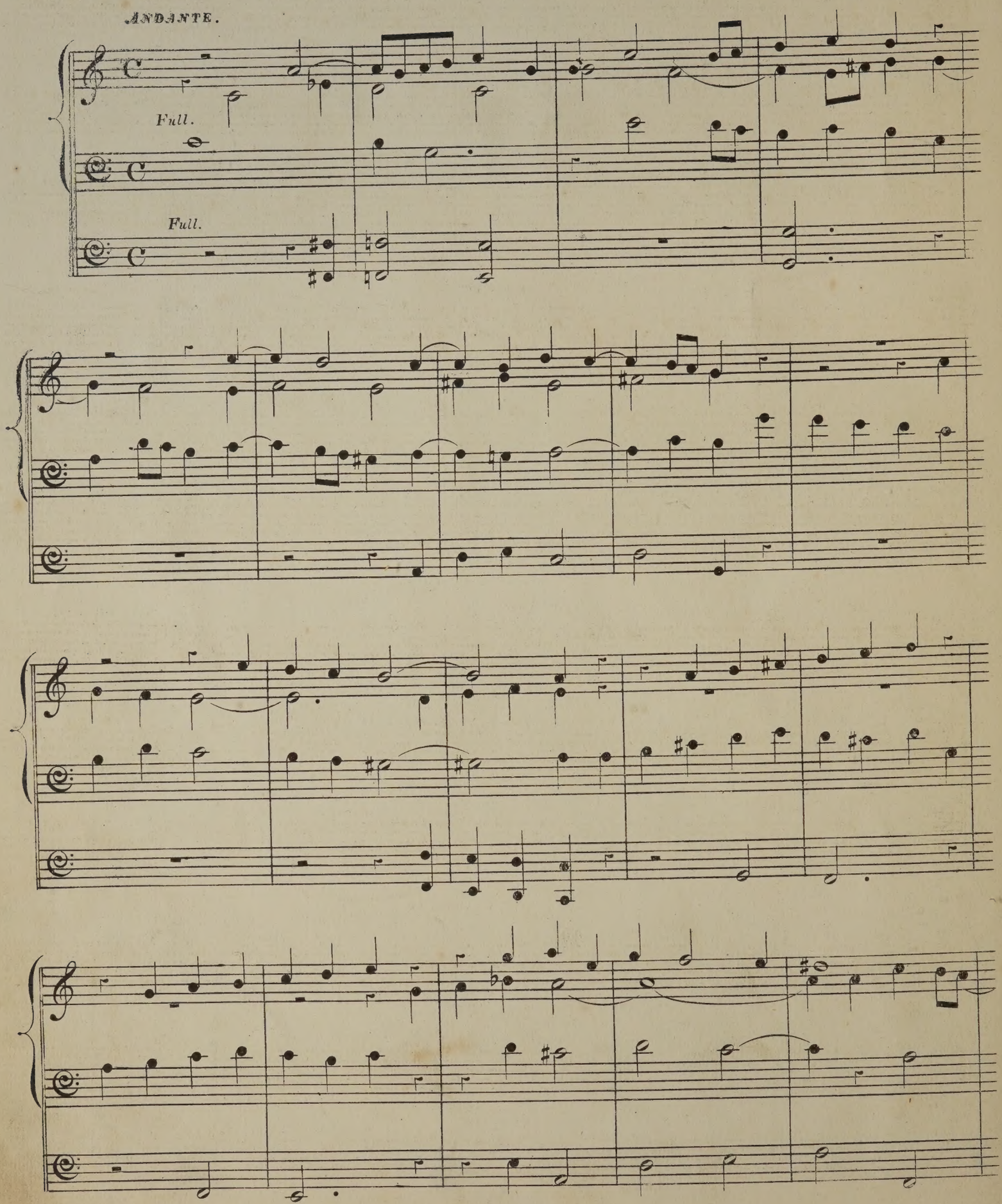


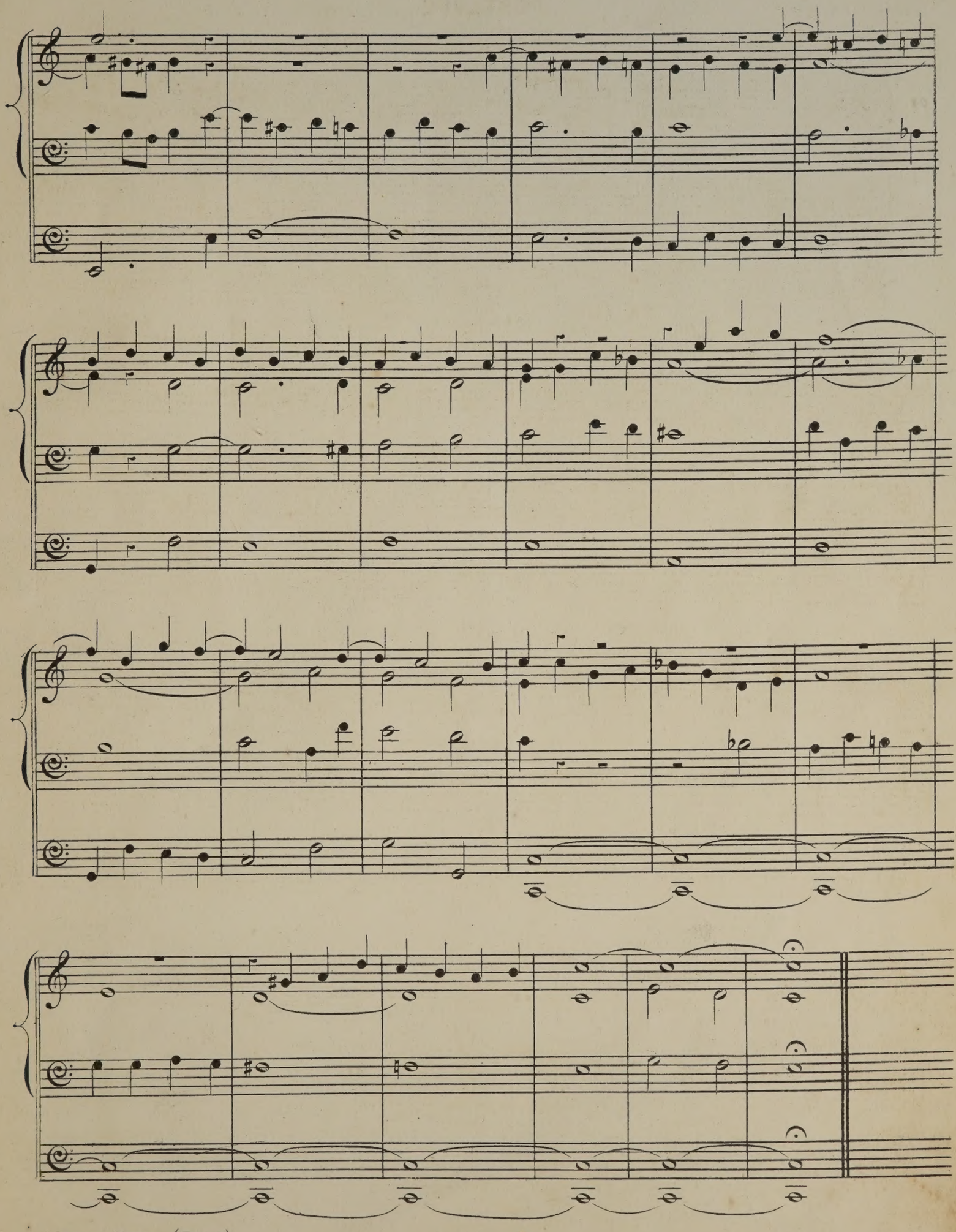


POSTLUDE.

A. HESSE.

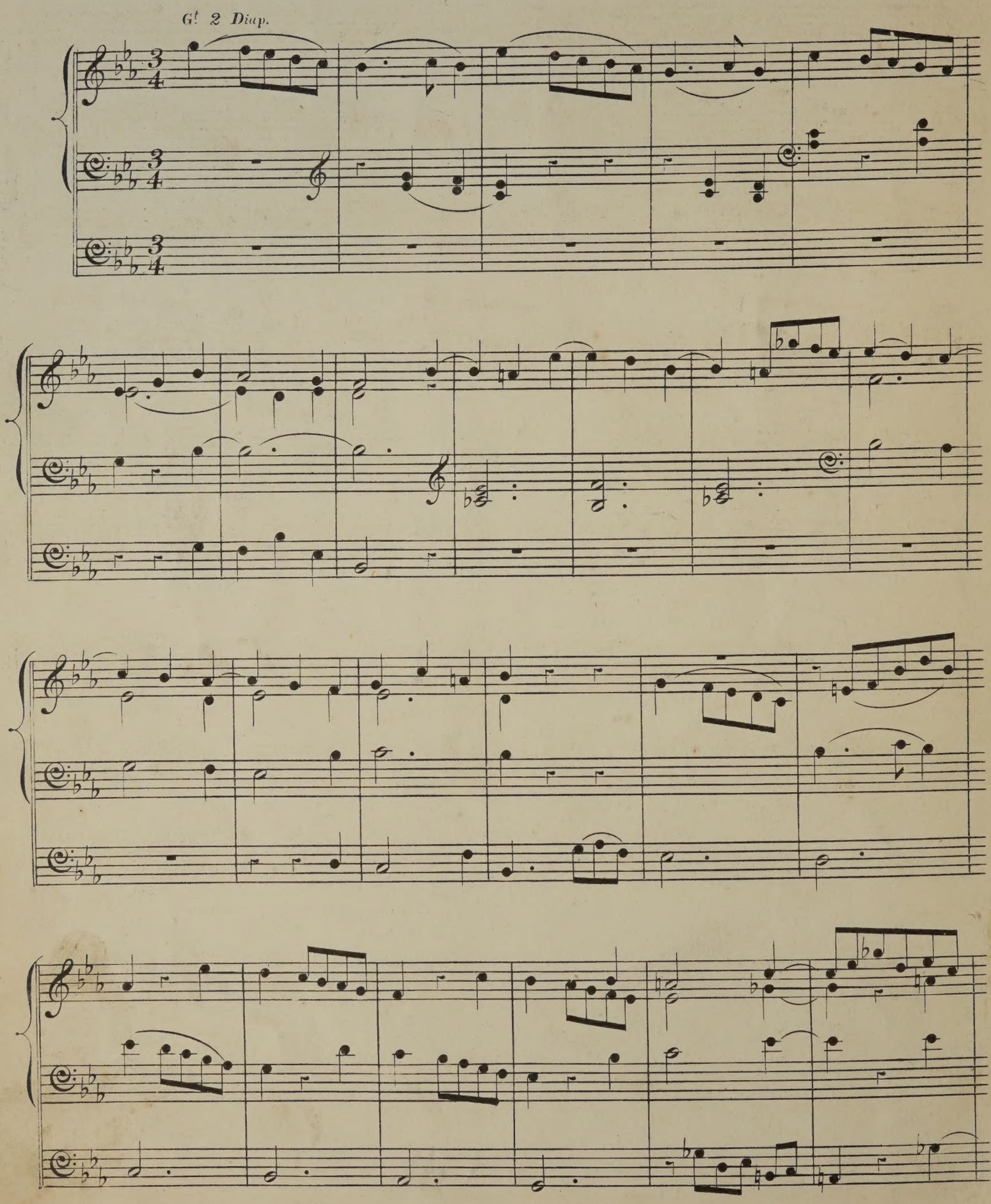
ANDANTE.

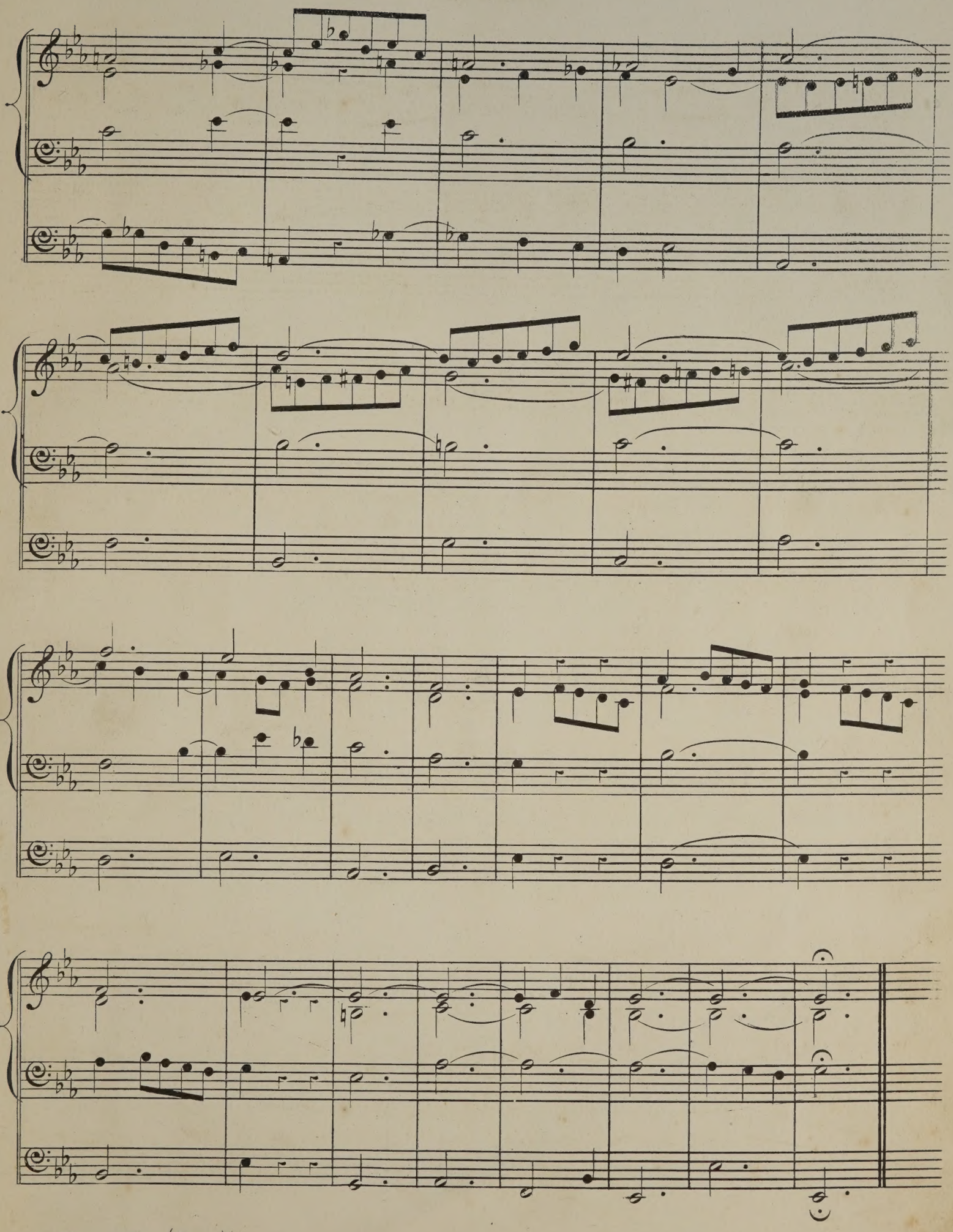




PRELUDE.

A. W. BACH.





FROM A SONATA Op. 12 No 1.

BEETHOVEN.

ANDANTE CON MOTO.

Diap: Gt

p

p

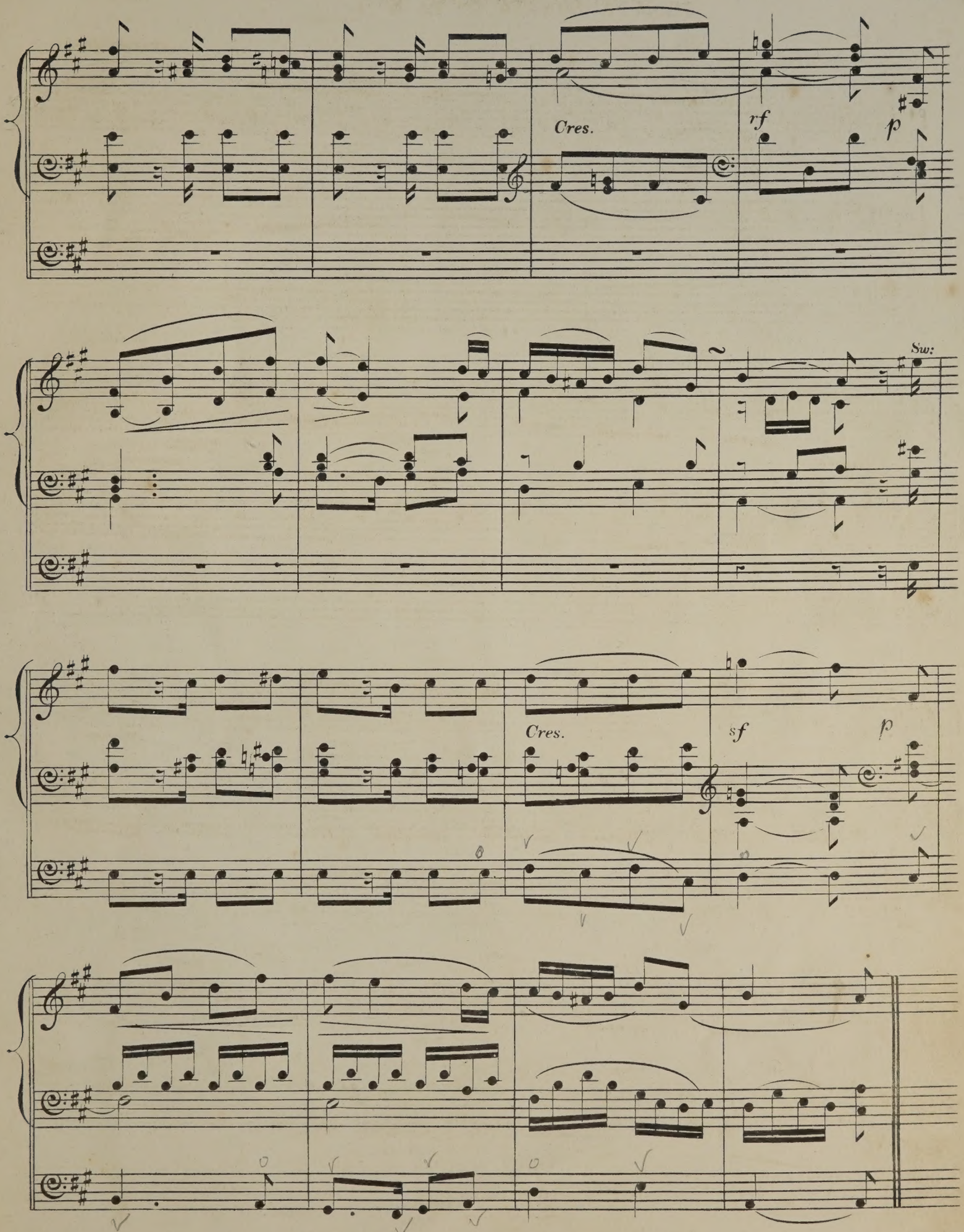
16 & 8 feet.

Sw: Diap: & Oboe.

Ch: St: Diap.

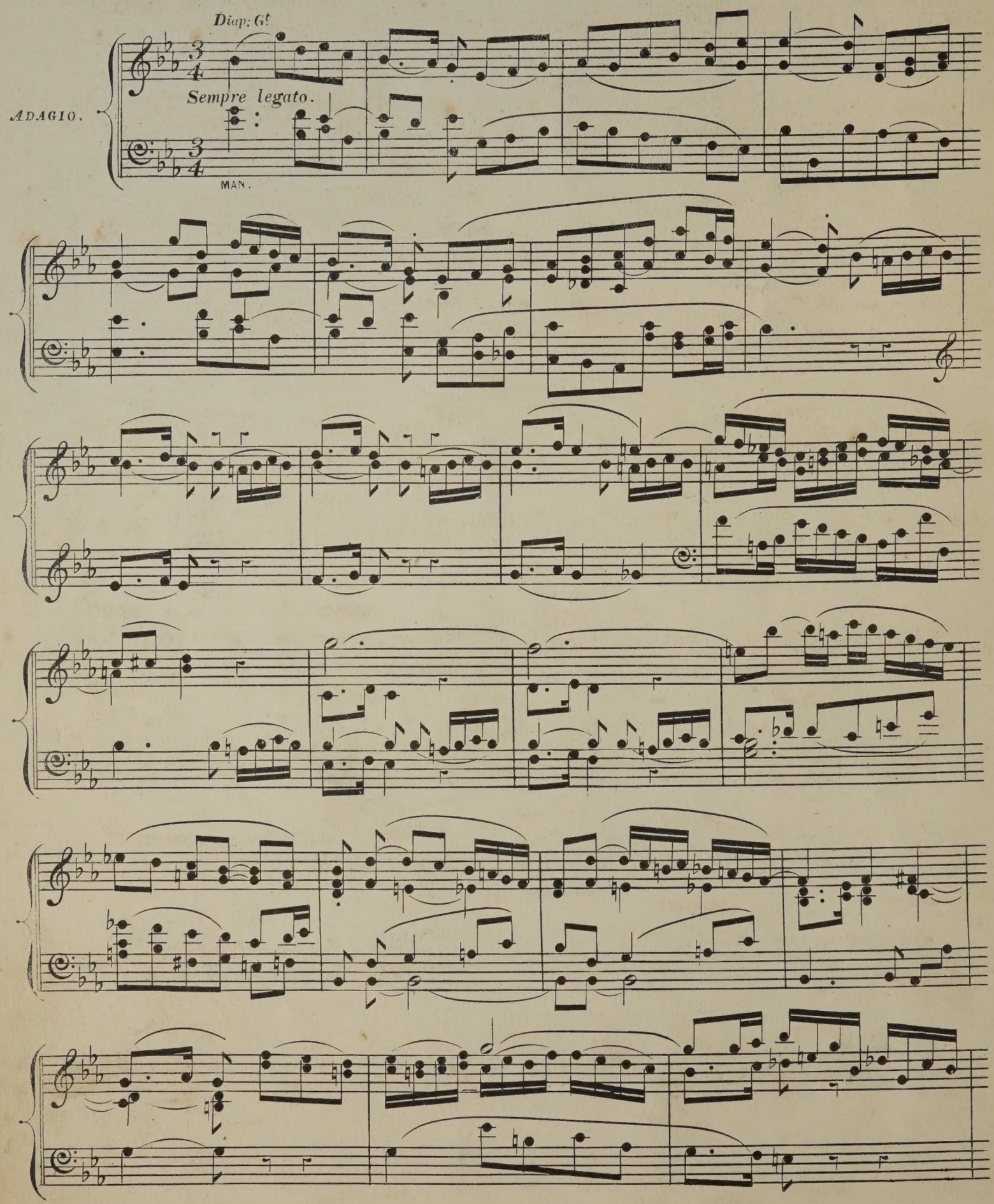
sf

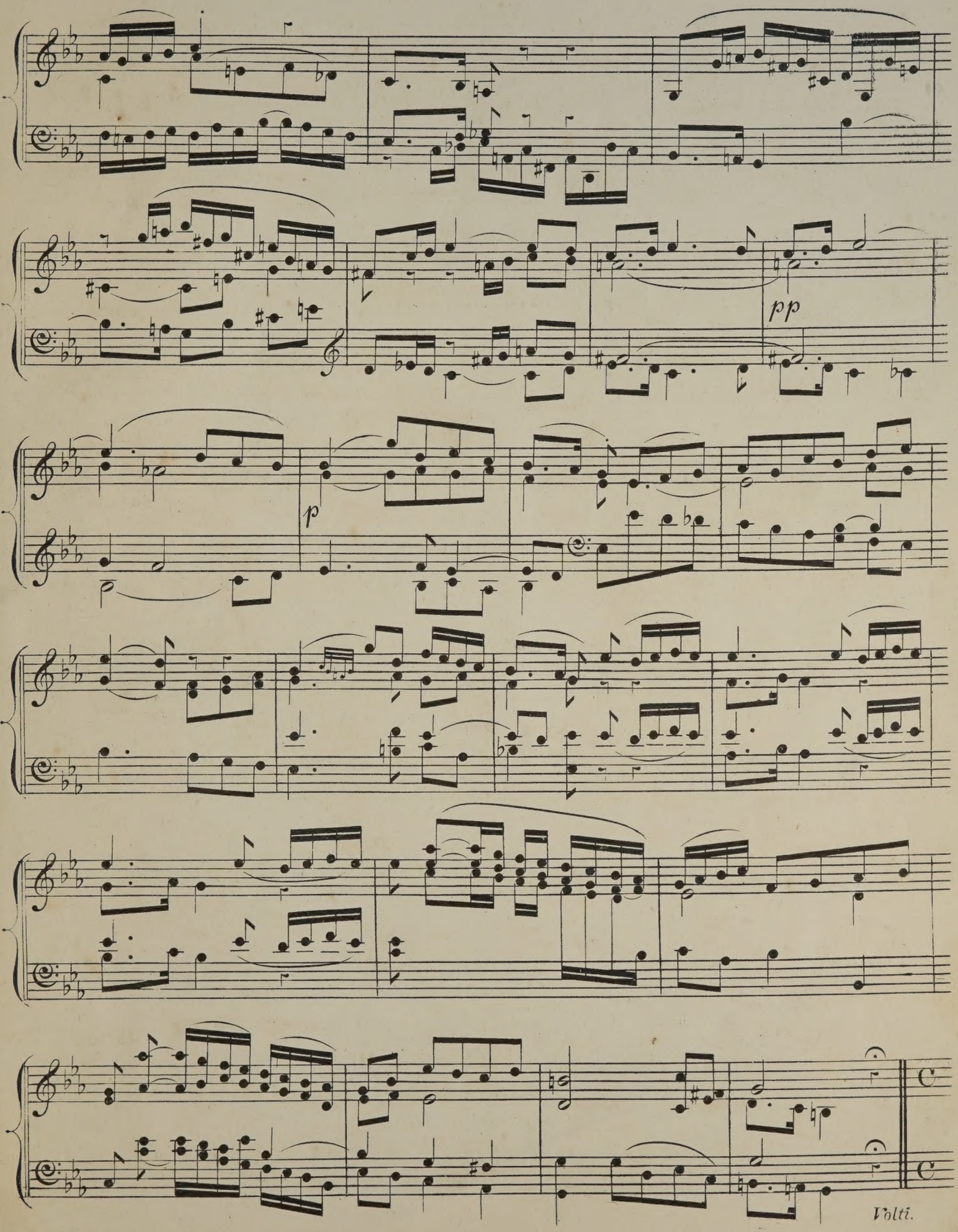
Ch. Gamba.

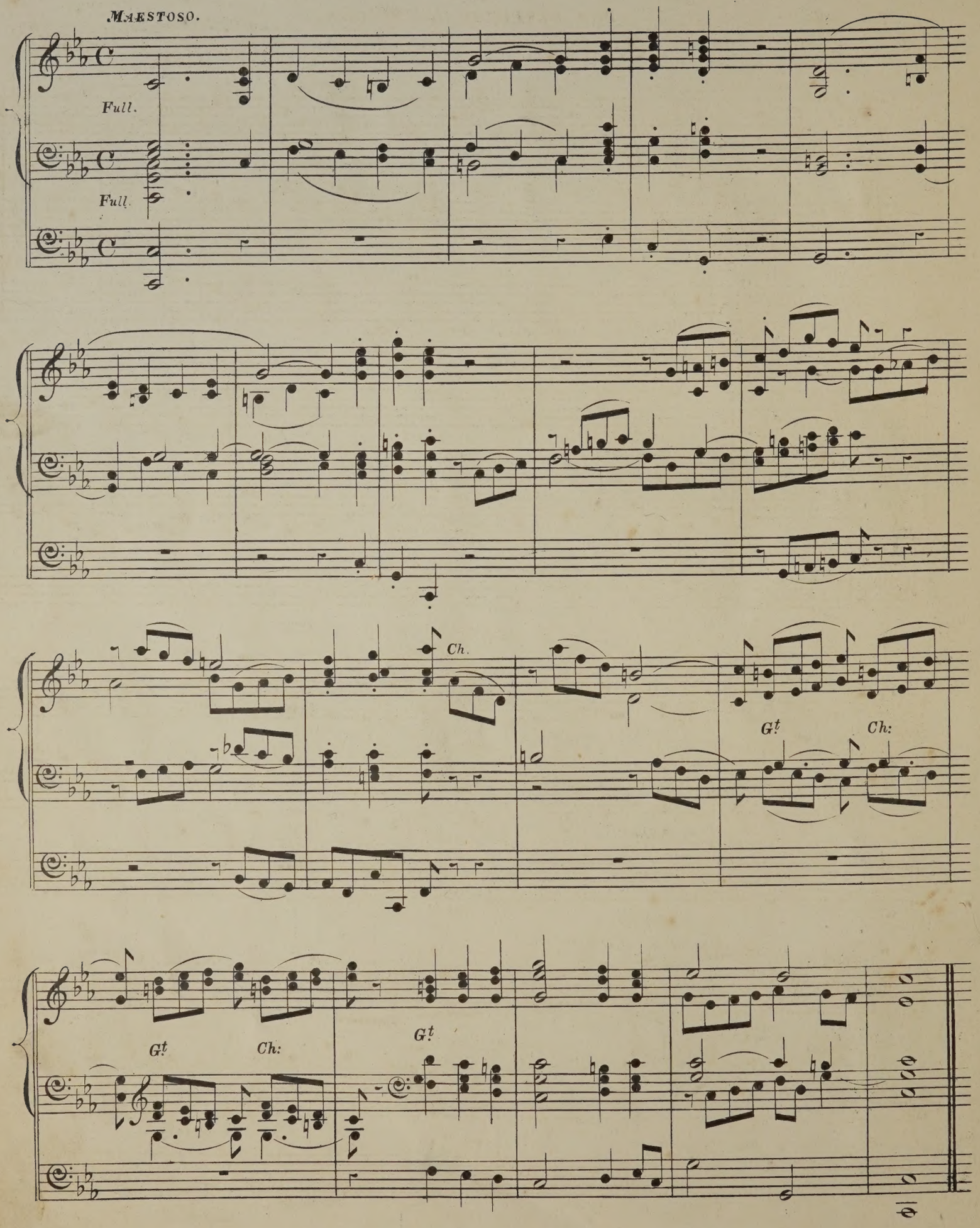

Cres.
rf
p
Sw:
Cres.
sf
p

FROM A FANTASIE Op. 1.

J. SCHNEIDER.




pp
p
Volti.


MAESTOSO.
Full.
Full.
Ch.
Gt
Ch:
Gt
Ch:
Gt

POSTLUDE.

FOR FESTIVAL OCCASIONS.

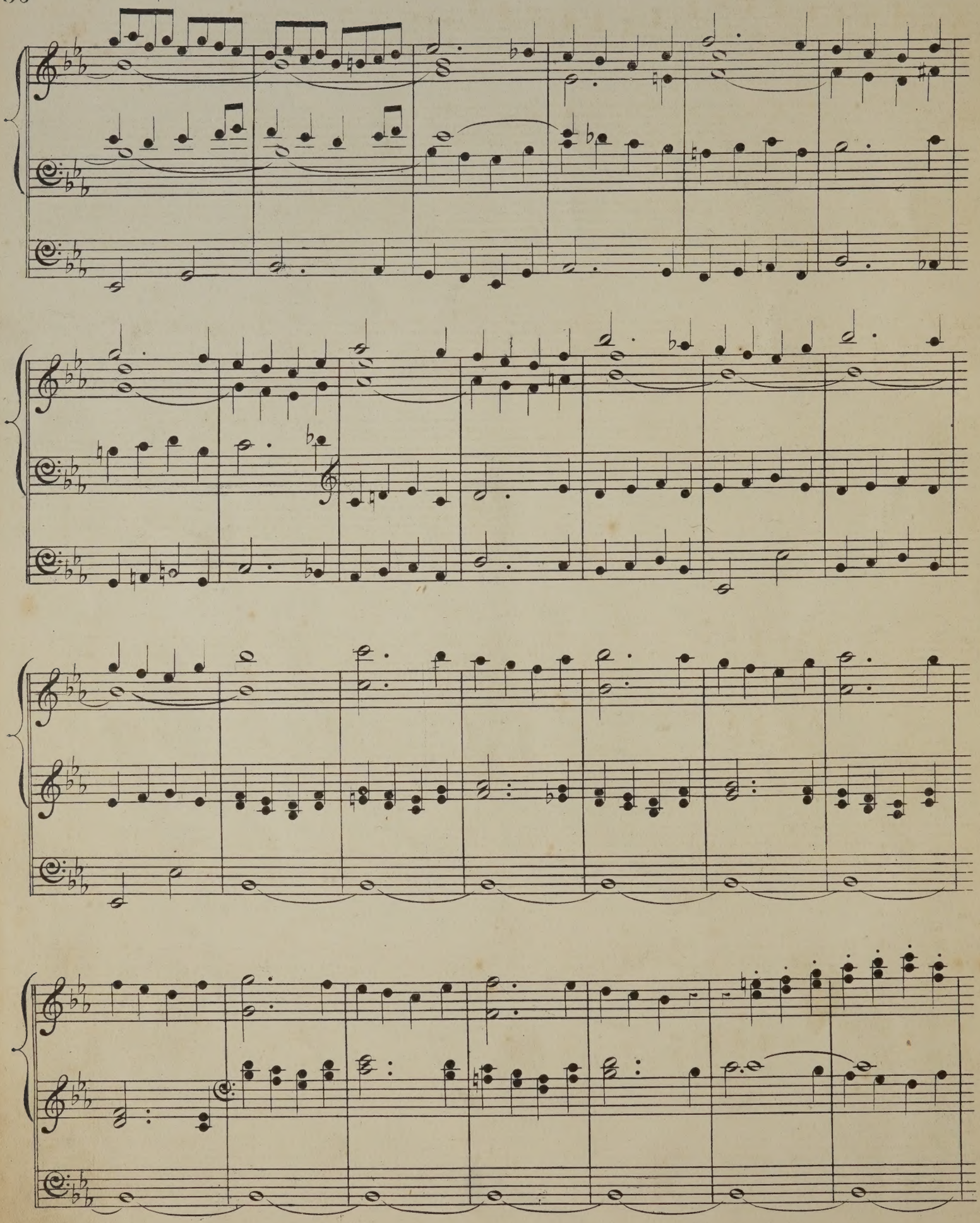
J. ANDRÉ.

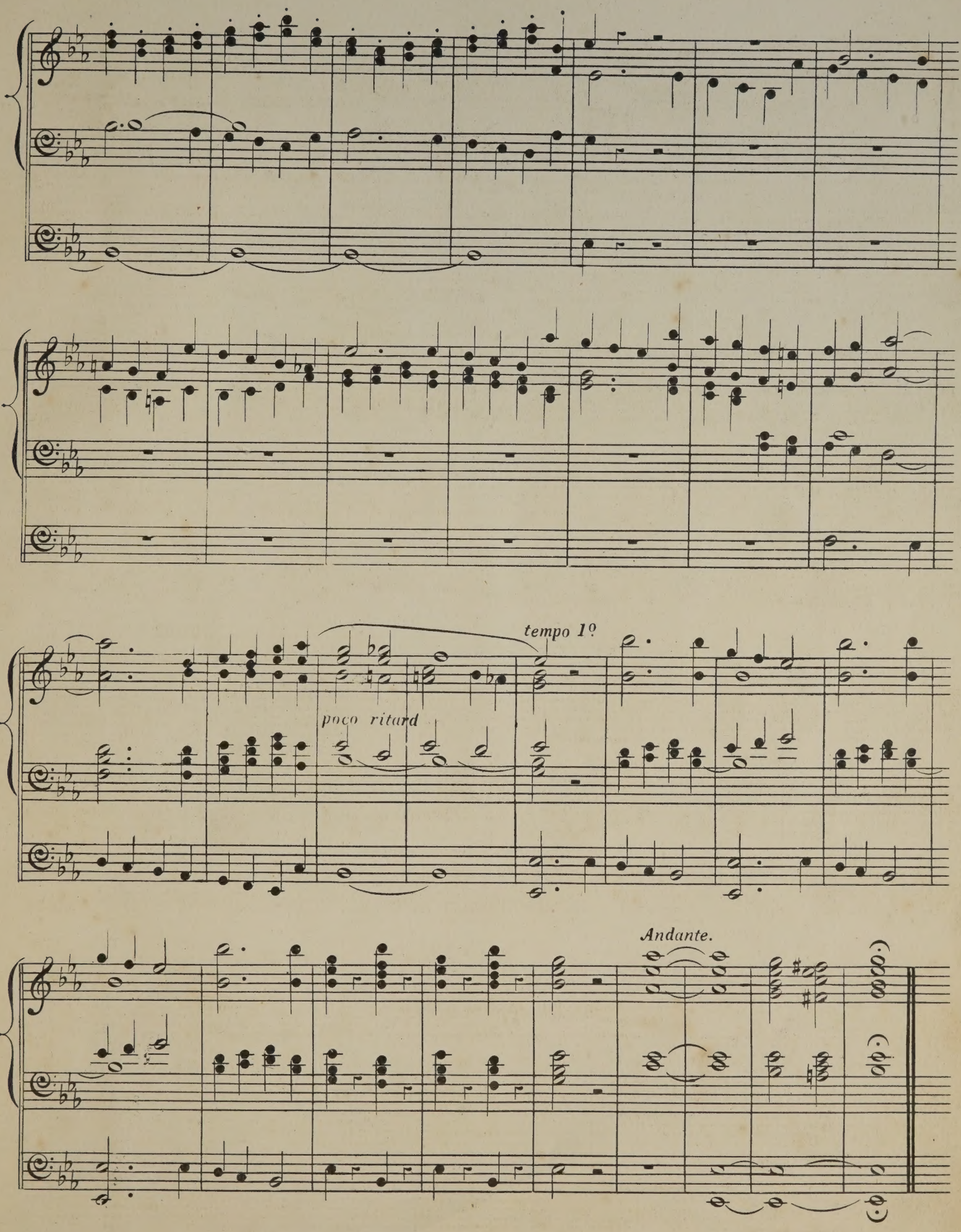
MAESTOSO.

Full.

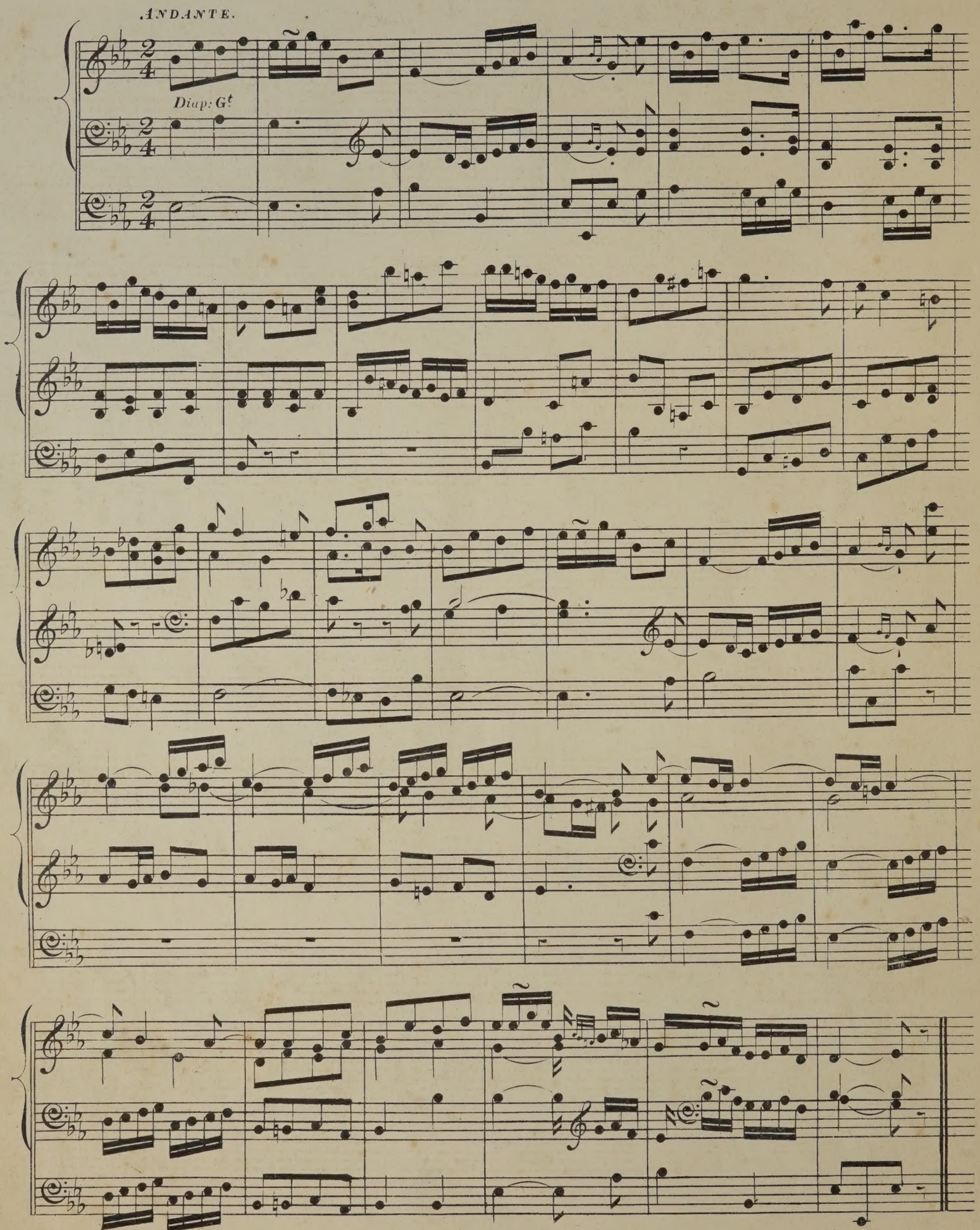
Full.

ALLEGRO MODERATO.




tempo 1º
poco ritard
Andante.

J. G. WERNER.

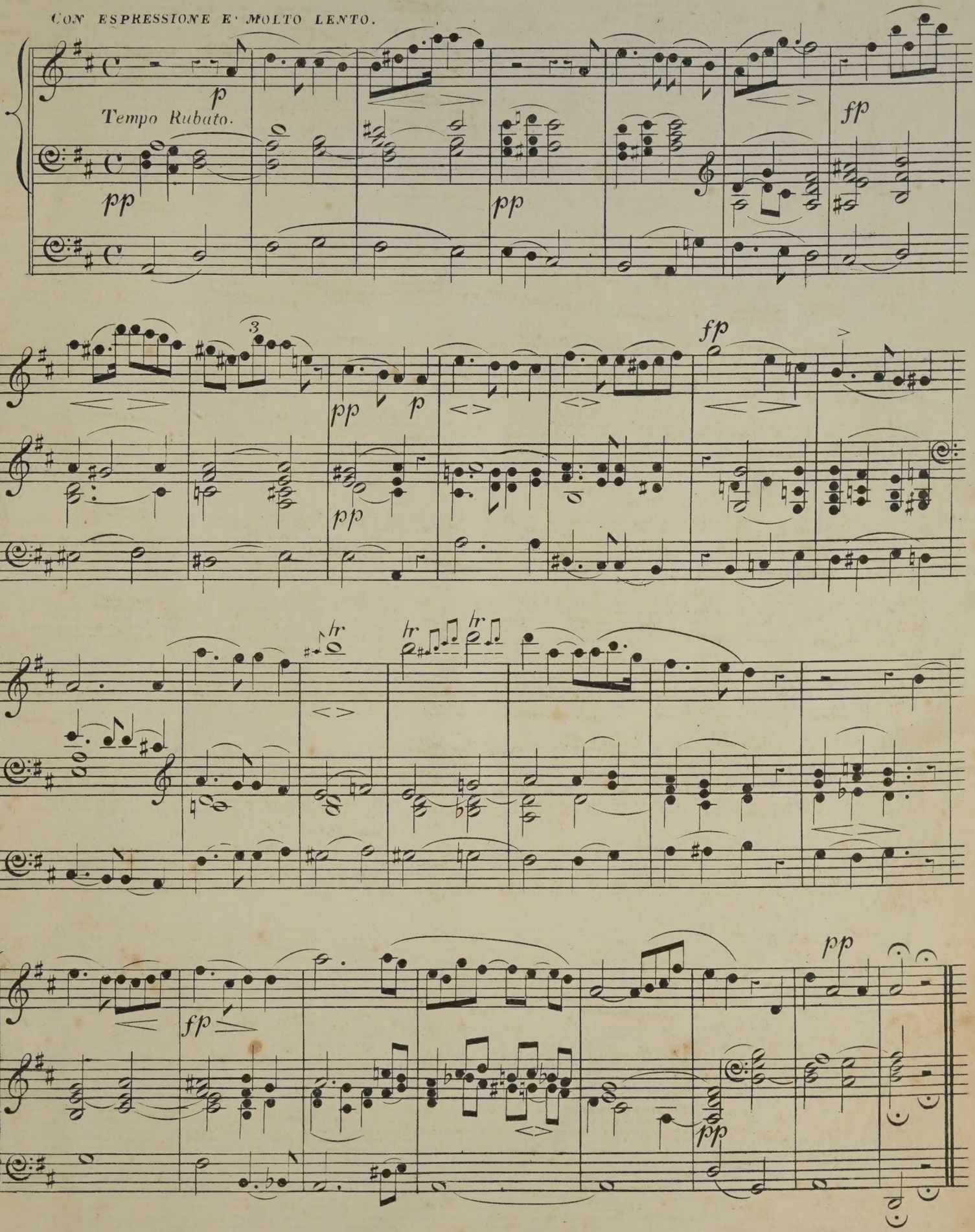


ABENDLIED.

EVENING SONG.

R. SCHUMANN.

Con espressione e molto lento.



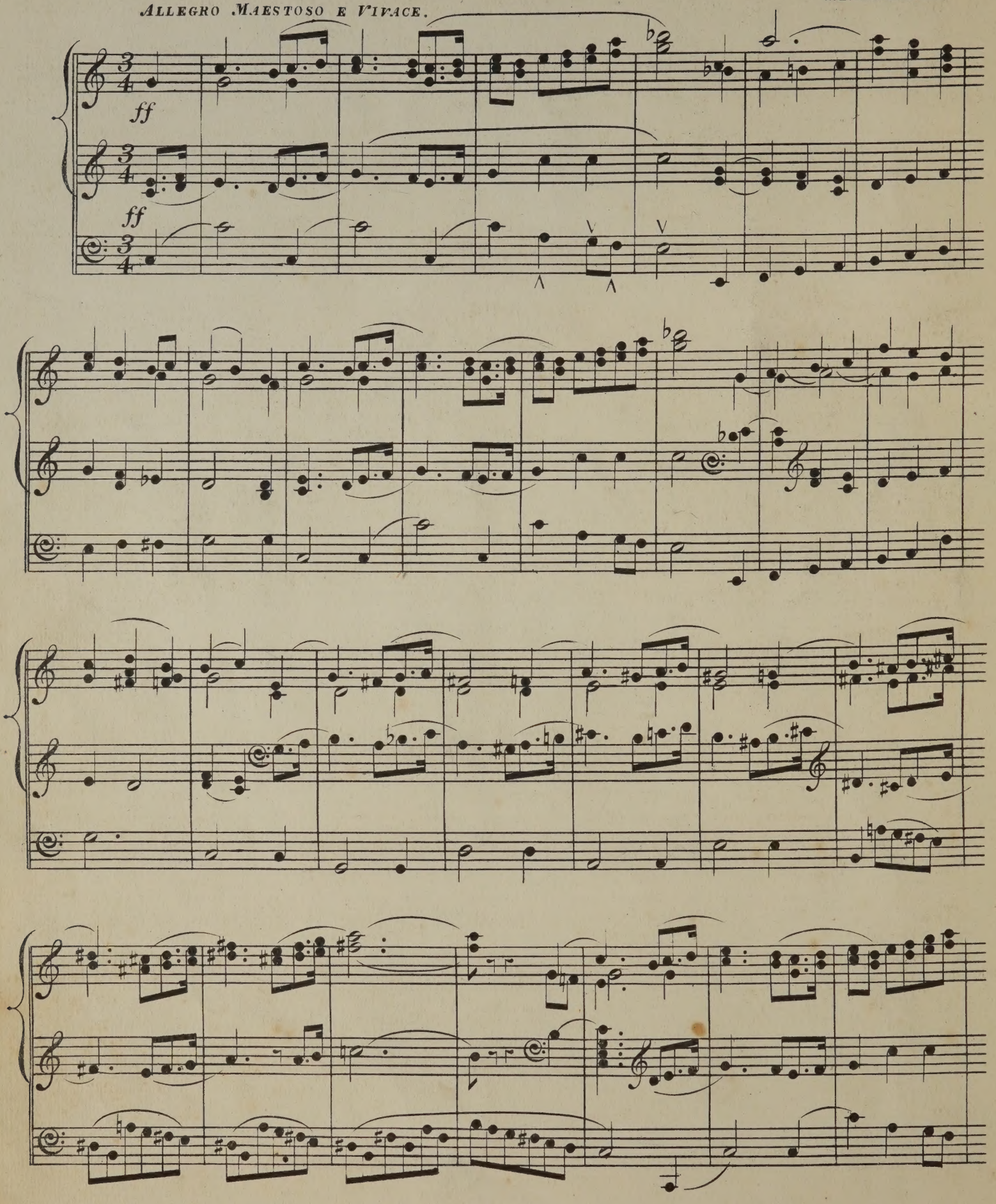
MARCH.

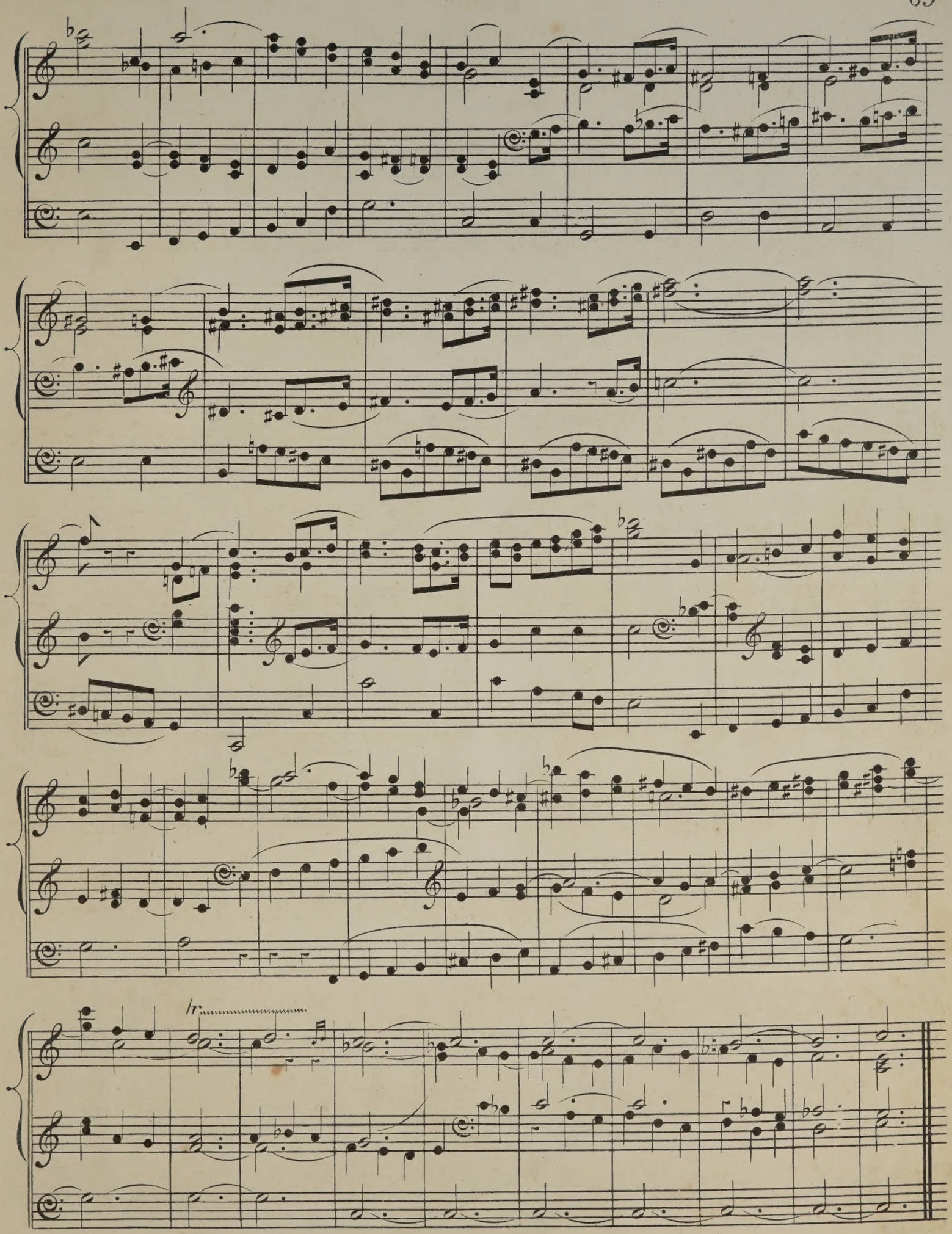
FROM THE 2nd GRAND SONATA.

♩=92.

ALLEGRO MAESTOSO E VIVACE.

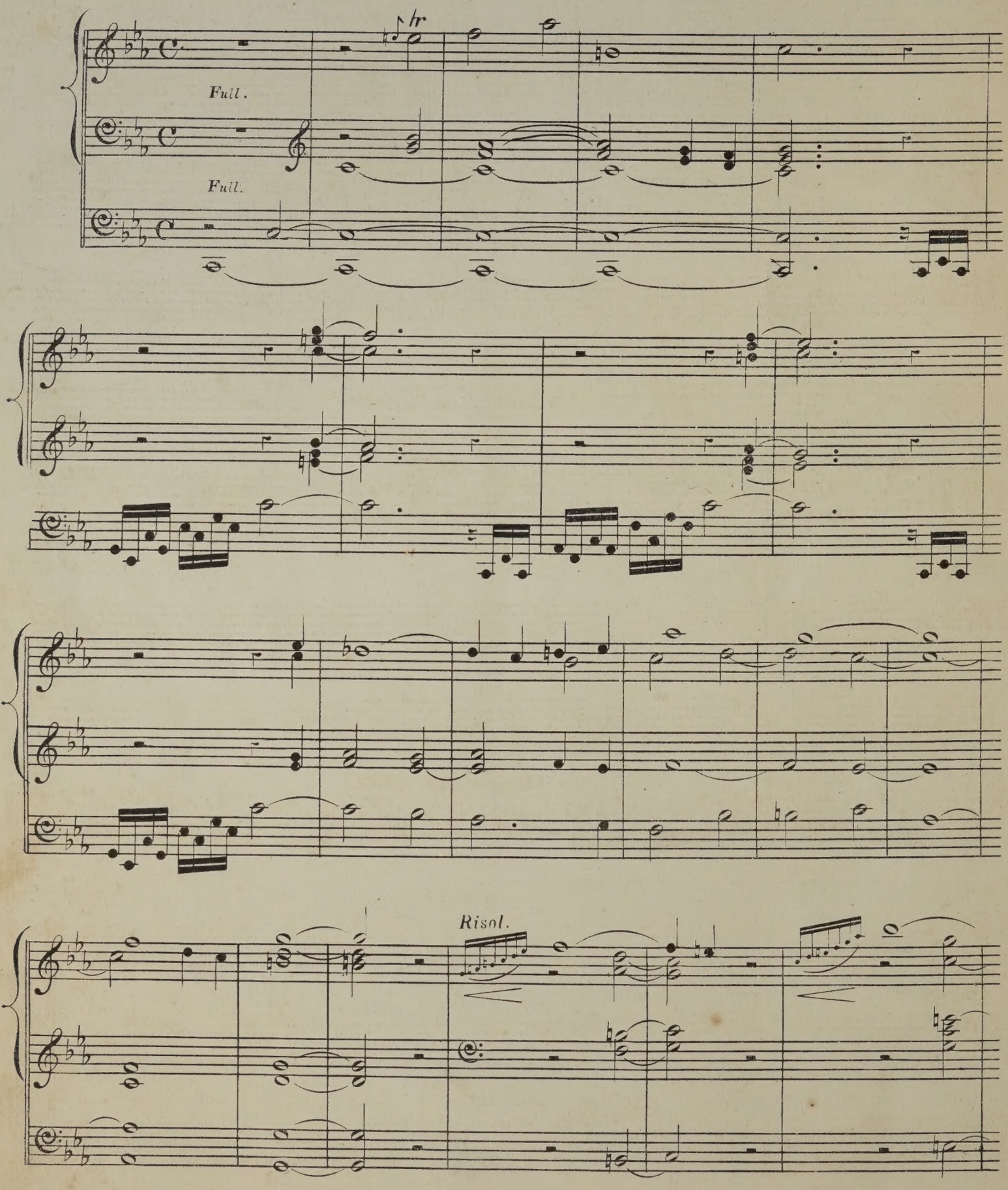
MENDELSSOHN.

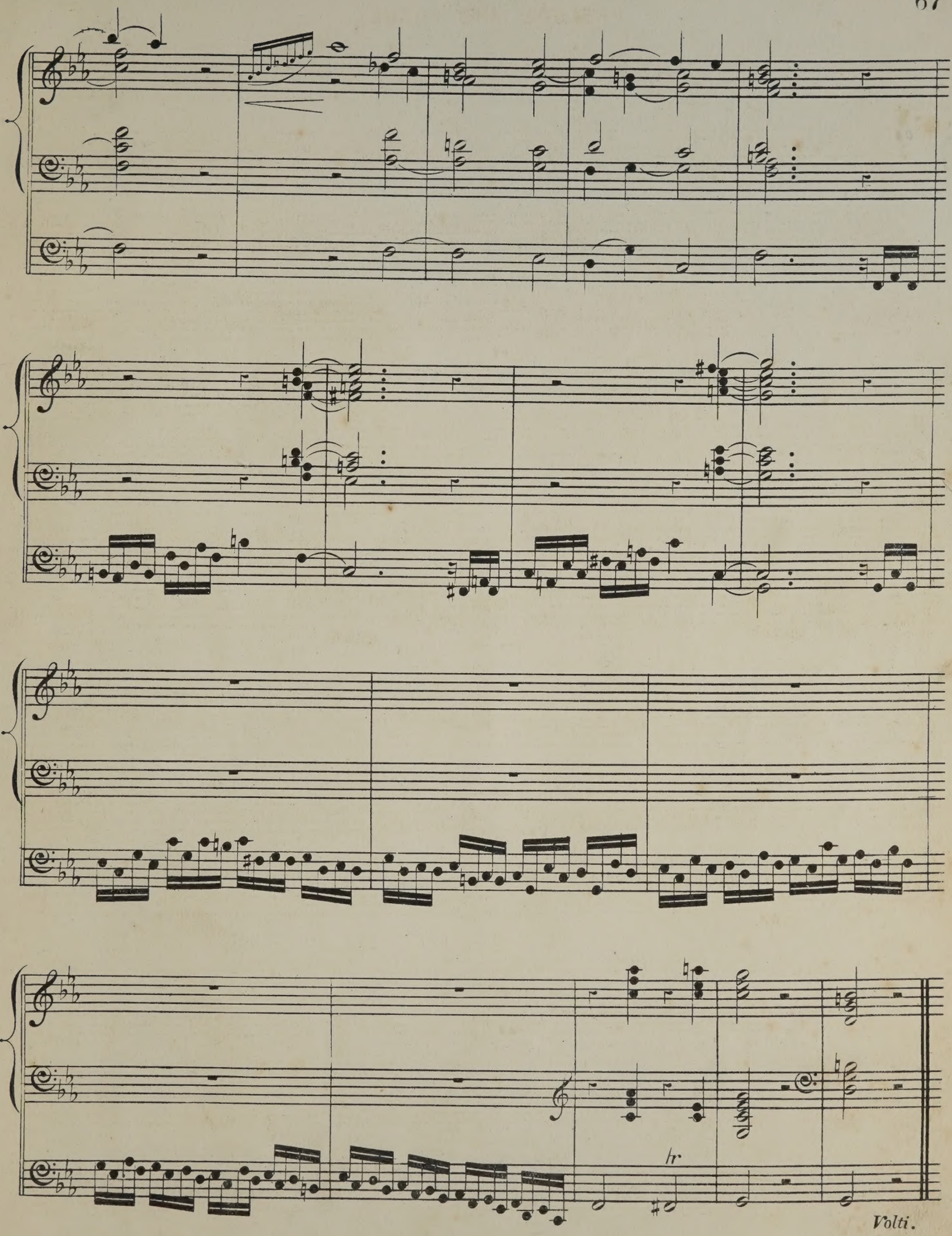



tr

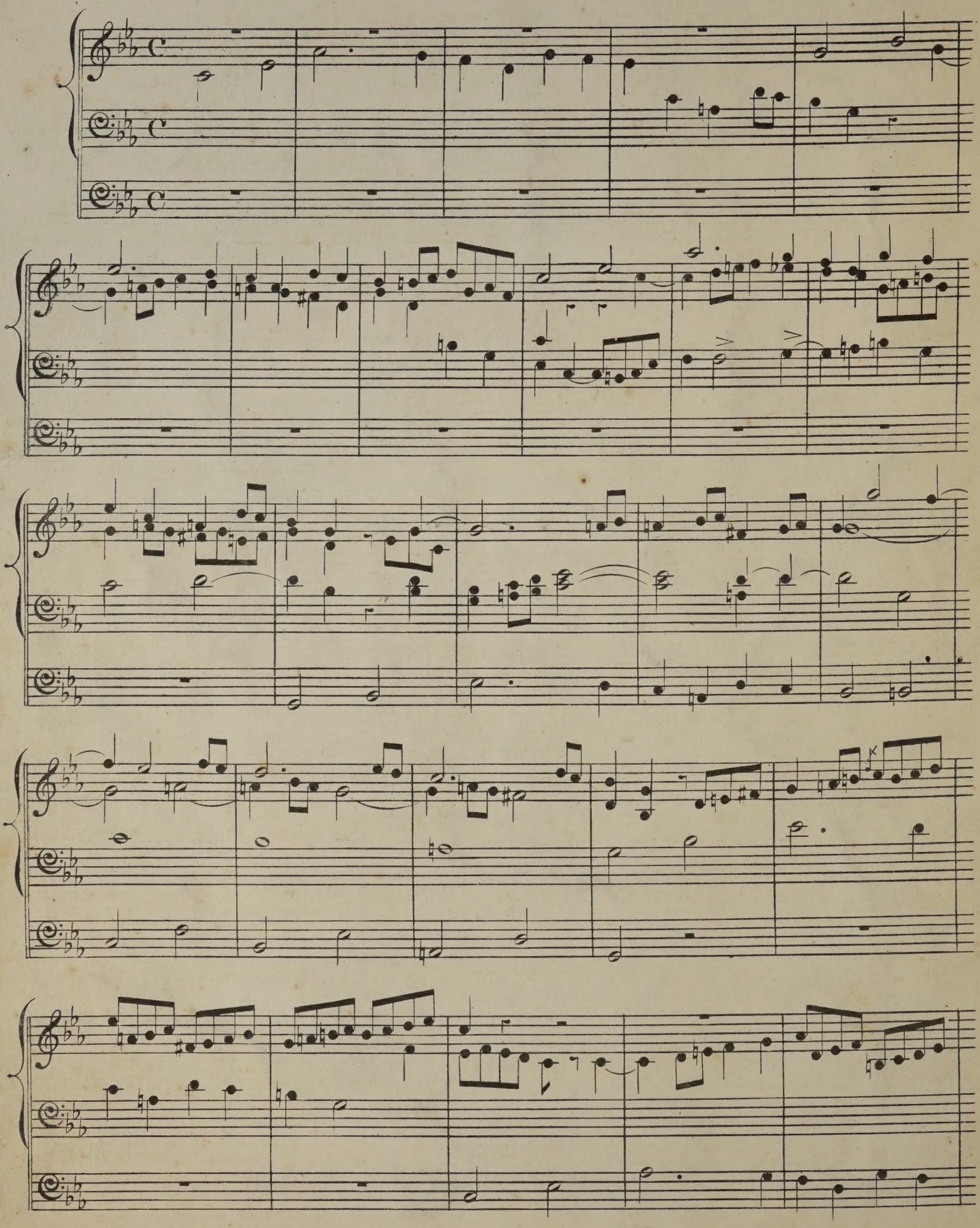
PRELUDE AND FUGUE.

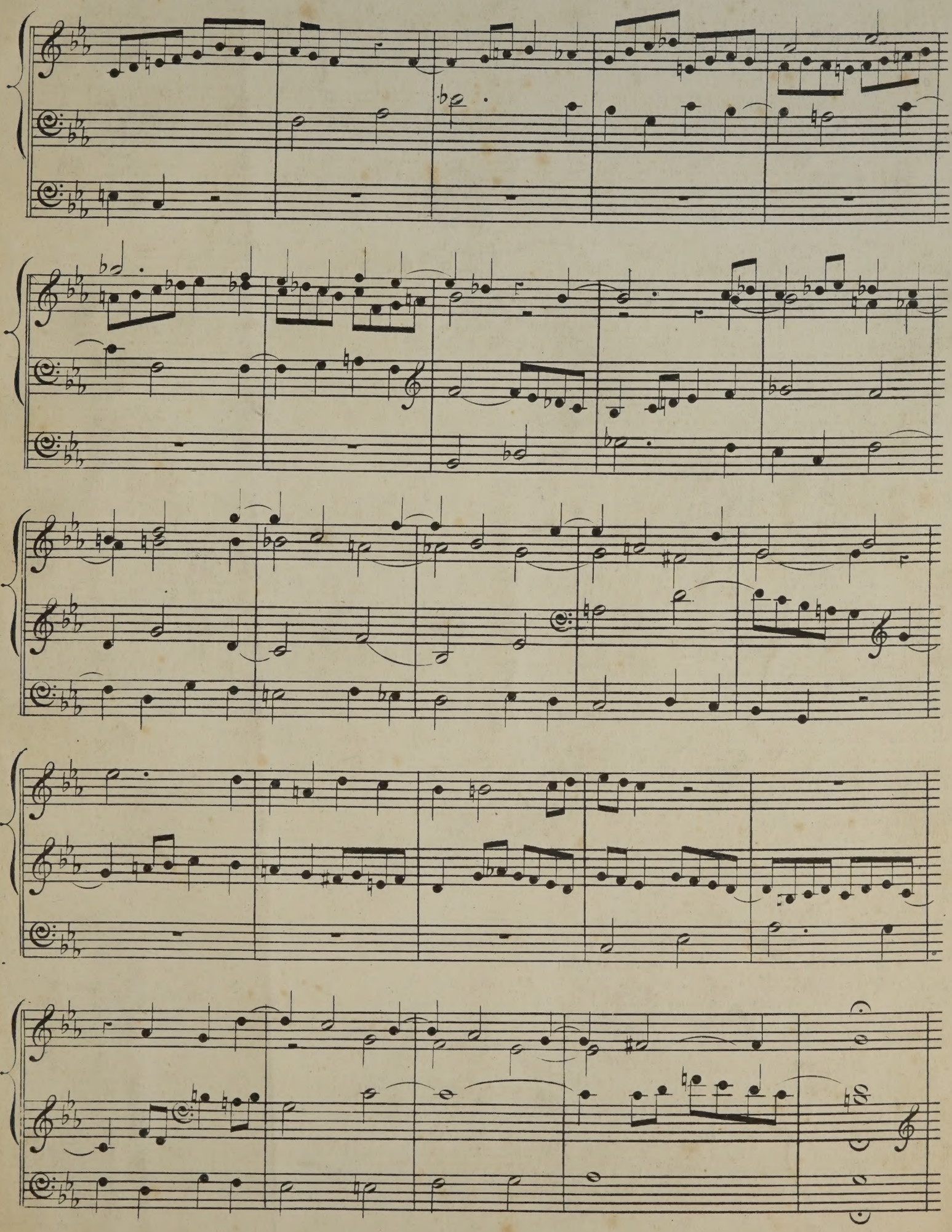
A. W. BACH.

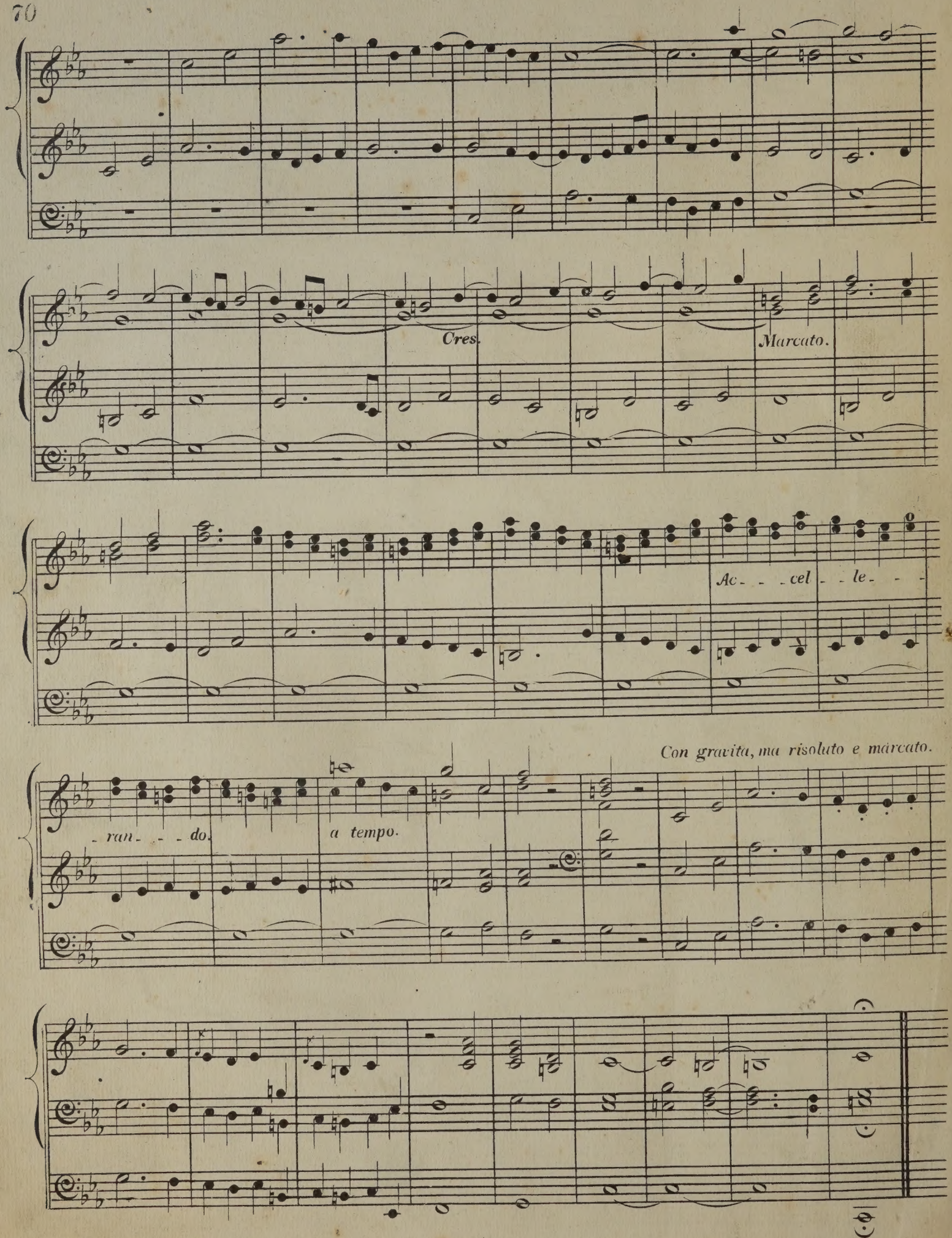



hr
Volti.

FUGUE.






Cres.
Marcato.
Ac- - -cel - le- - -
Con gravita, ma risoluto e marcato.
- ran- - - do.
a tempo.

DATE DUE SLIP

F. 255

MT 185 T78 FOLIO
TRAVIS EDWARD
INSTRUCTIONS FOR THE ORGAN

39751440 HSS

000015556061

MT 185 T78 folio
Travis, Edward.
Instructions for the organ :

39751440 HSS

C7049